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VOGUE

OCTOBER 1

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Vogue
October 1, 1954

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Vol. 124, No. 6
Whole No. 1936

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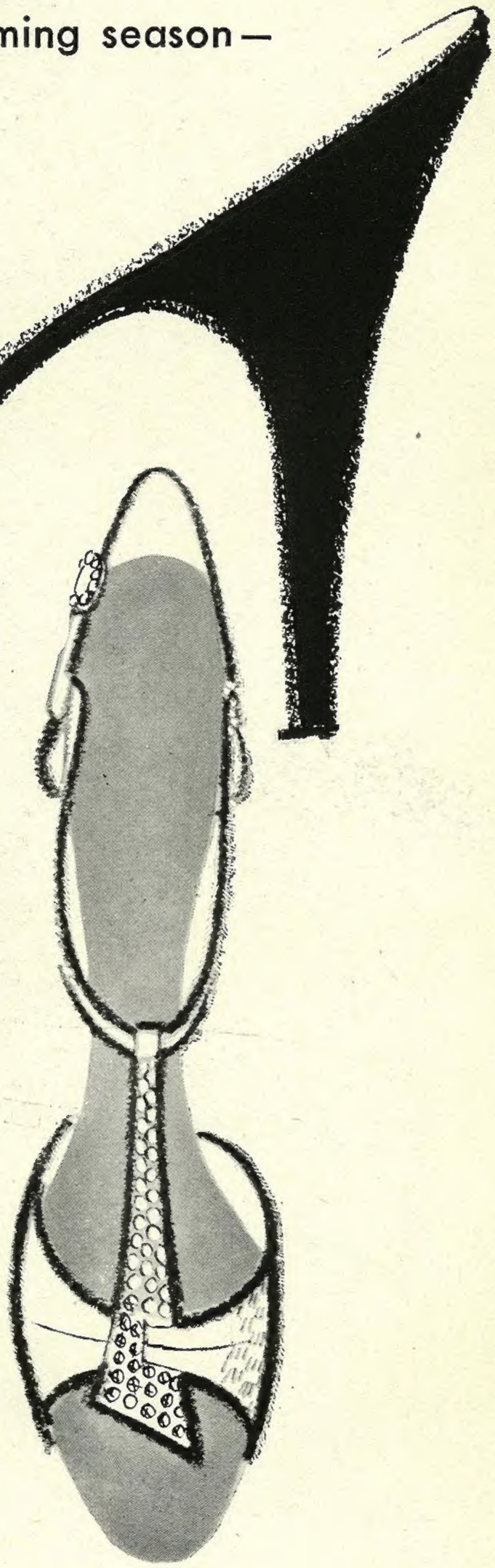


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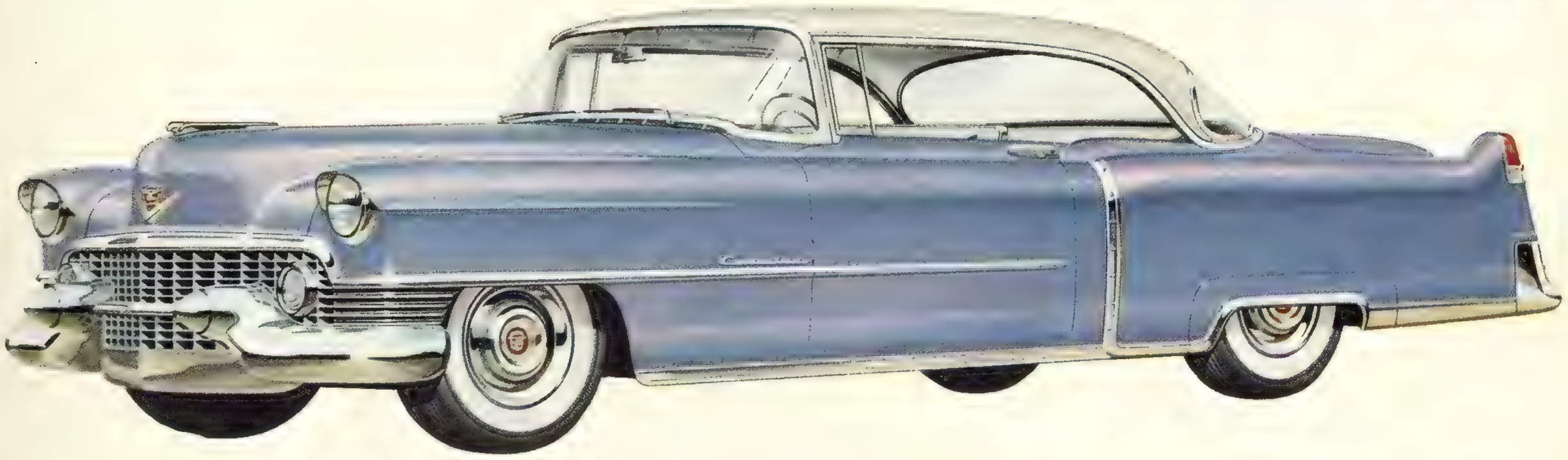
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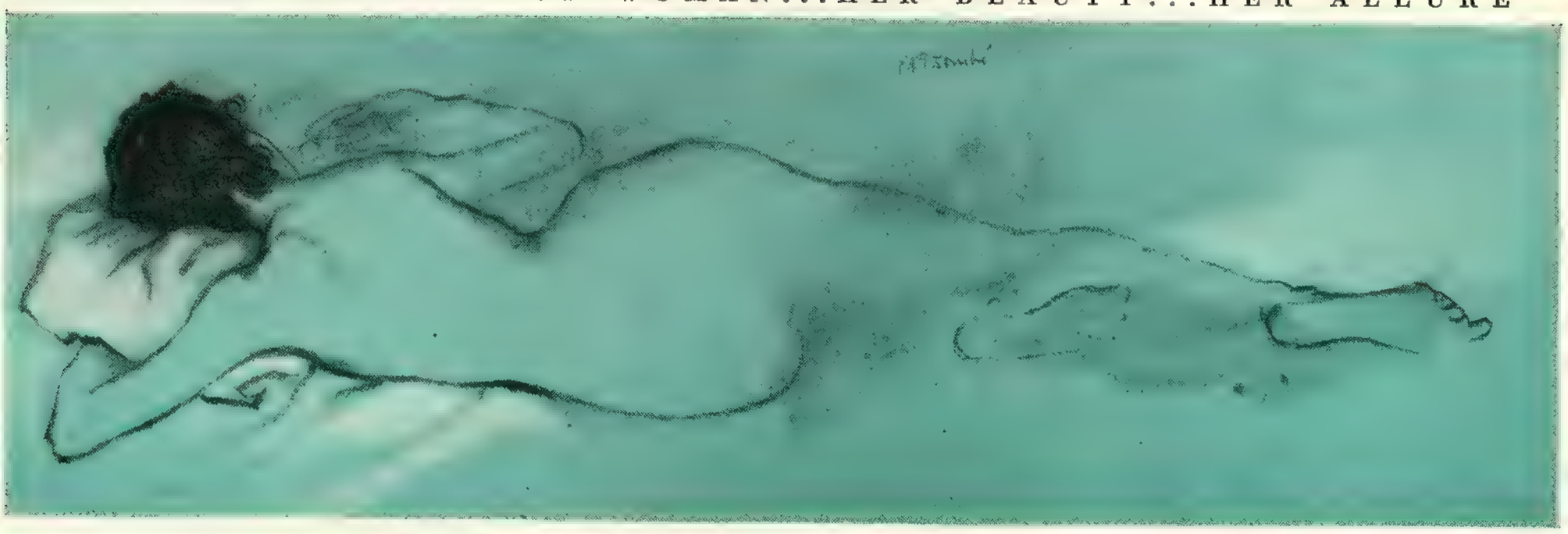
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low-belted with broadtail.

hat—Mr. John



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. . . inspired by the modern masters

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This fall fashion borrows the pulsating colors of Lautrec . . . the luminous, high-voltage shades of Van Gogh . . . Gauguin.

Yes, the Modern Masters give us a new spectrum of brilliance. Shades of electric clarity. Shades flooded with light.

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for color



Lighting up the night—two reds inspired by "The Red Studio" painting by Matisse (above). See how wool captures the Master's brilliance. At left, printed wool, newest star of fall, makes its debut in a sequinned evening dress. The dinner dress (right) is sculptured of wool chiffon broadcloth



Van Gogh Gold in this coat of close-cropped fleece has sunlight radiance. This impact of color and rich clarity is unique in wool. *Lautrec Blue*—in a wool crepe coat with a hint of a waistline. The rare suppleness of wool achieves this tailoring triumph



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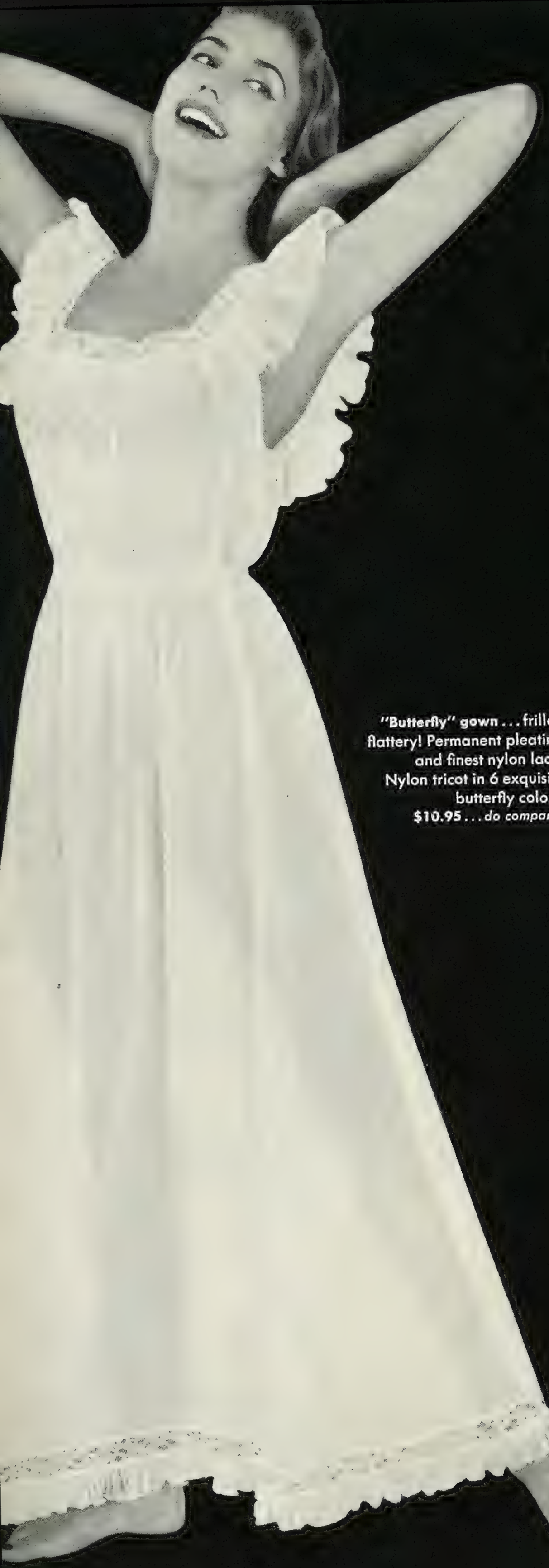
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brev (purple edge) for slender or small legs. Sizes 8 to 10½

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Fashions change

but never the fashion for

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slenderizing seams

fully fashioned

*leg-size stockings**

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MARIA MARTEL

HAT: GUSTAVO

Warren of Stafford.

Rondo—a triple-tone tweed, wool and mohair by Warren of Stafford. Coat by Harry Frechtel.

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450 SEVENTH AVENUE,
NEW YORK

Why show your age? You don't tell it!

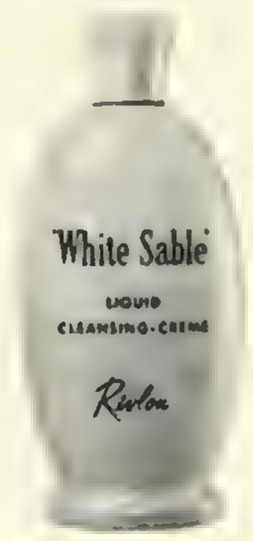
At 25, Dry Skin Tells Your Age, If You're Not Careful!



'Moon Drops'... and these 3 new flowing cremes... can change your beauty life overnight!



'Build-Up' *Firming Facial for Tired Skin.* Lifts weary contours at jawline, throat, brow, corners of the eyes. 3.50*



'White Sable' *Liquid Cleansing-Creme.* Cleans skin cleaner, helps keep it younger-looking day by day. 1.50*. With hormones, 2.25*



'Waking Beauty' *Night Creme.* Ultra-enriched night creme for sensitive dry skin that needs *extra* care. You wake to a *younger-looking* skin. 3.50* and 6.00*. With hormones, 4.00* and 7.00* *PLUS TAX

Remarkable new formula acts like a 'fountain of youth' for dry skin!

Even if you're only 25—dry skin makes you look years older... it's a dead giveaway. Small wonder, then, millions of women are blessing Revlon for this new wonder balm that combats dry skin as nothing else can . . . helps you stay younger looking longer than you ever dreamed possible!

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So economical to use, you'll say every drop is worth its weight in gold!

3.00* and 5.00*



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'Moon Drops'

brings rejuvenating moisture to aging or drying-out skins

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South Pacific art from the Carlebach Gallery—New York
Planter by Architectural Pottery

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Stockings for Lovely

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continue the sparkling colour of your costume, a brilliant way to look this fall!
5 new shadings of autumn colours fill a stocking wardrobe . . .

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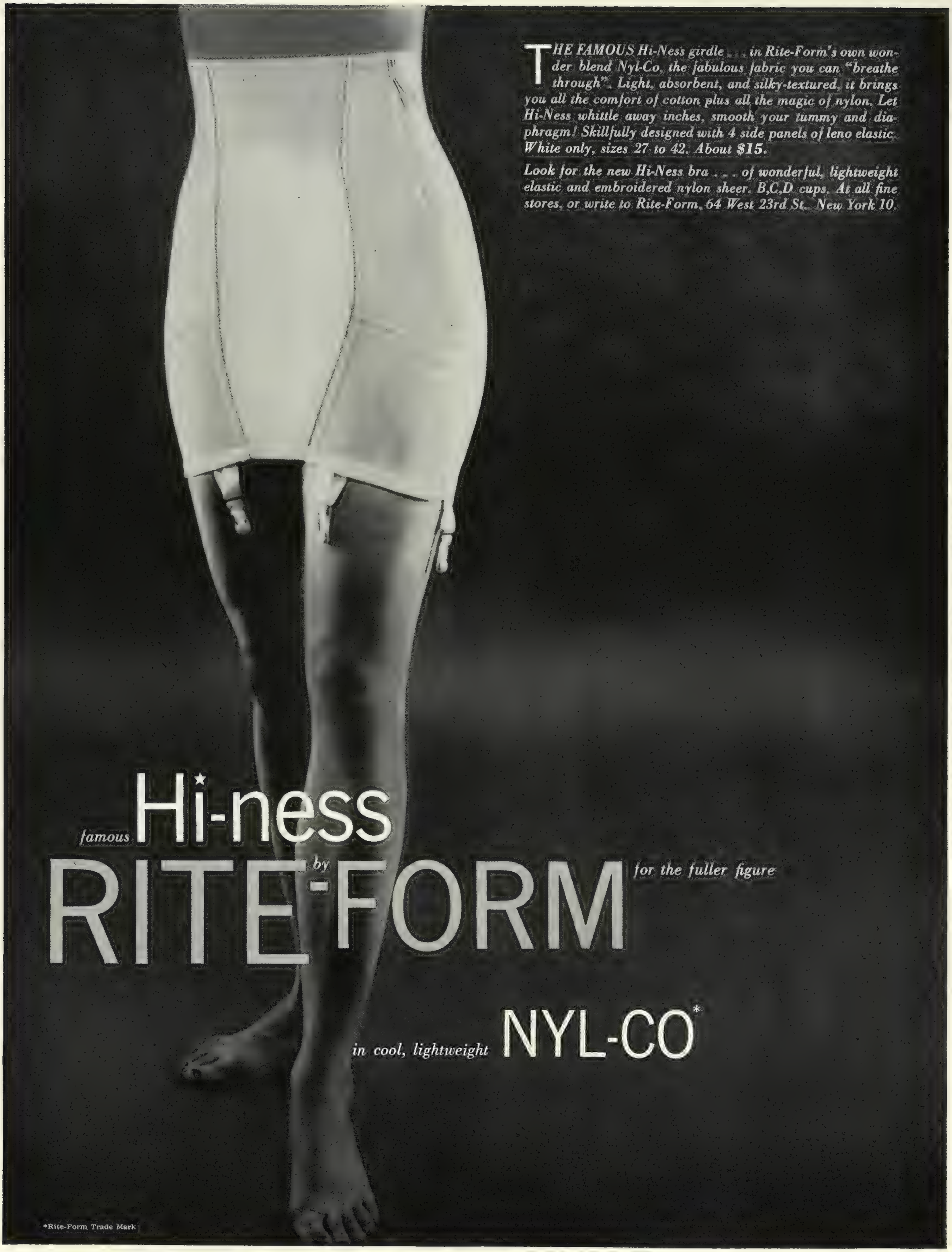
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And now five o'clock is a *perfume*, too.
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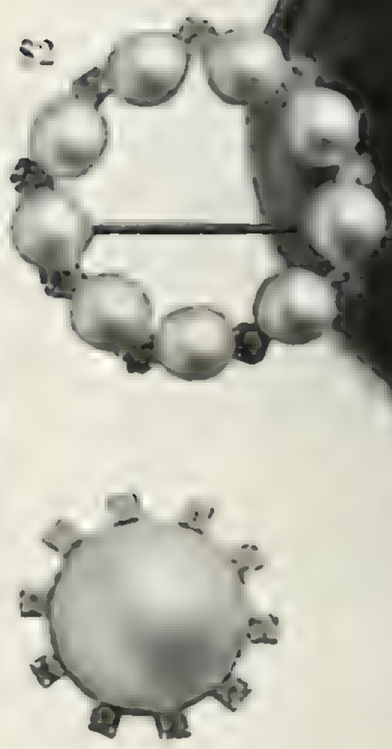
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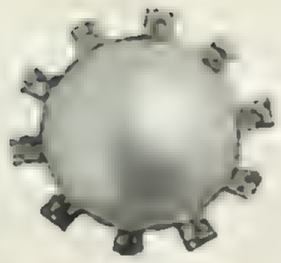
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$2



$3

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Fluent silk poult in the silhouette that typifies 1955.



HAT‼ — ADOLFO OF EMME

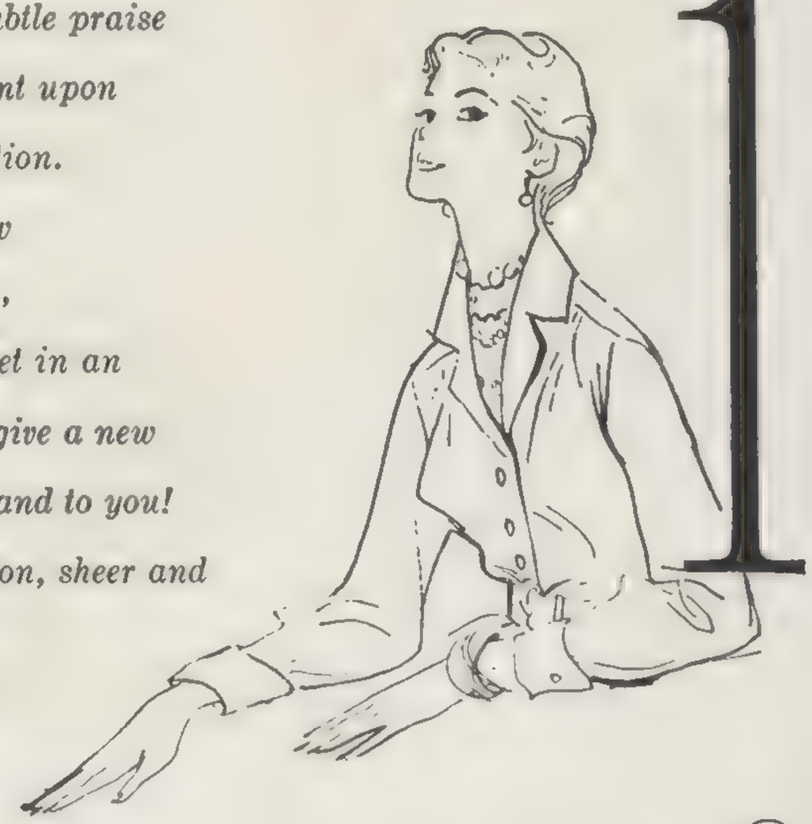
HOLLYWOOD-MAXWELL

the wonderful Wizard of Bras



seven clues to figure magic for fashion sleuths...

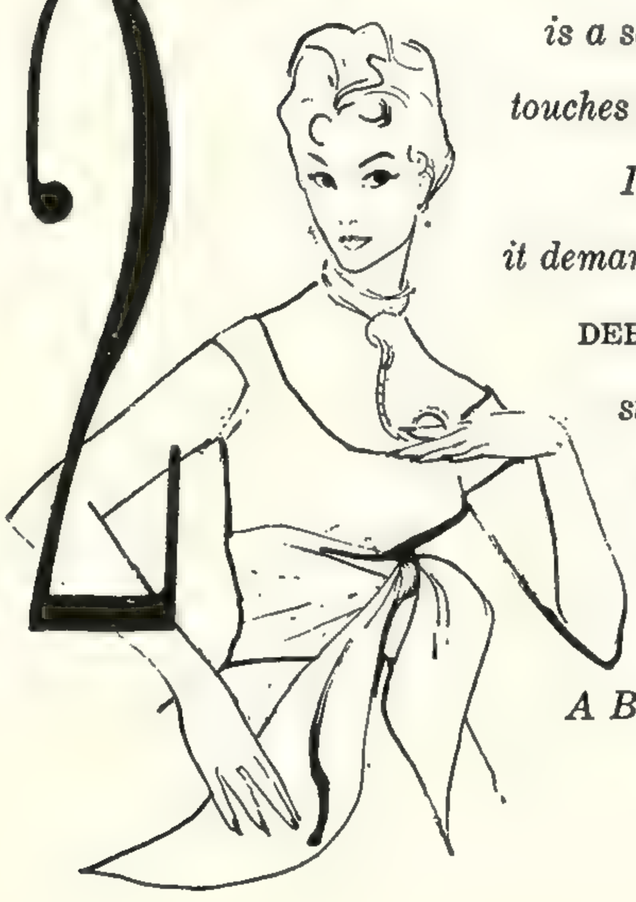
Clue Number One. The fashion is a la Chanel, its subtle praise to the figure dependent upon really superb separation. To achieve it, the new AMERICAN LOOK *bra, its Whirlpool cups set in an unwhirled frame to give a new outline to fashion—and to you! A B C cups. In nylon, sheer and embroidered, 3.95. In cotton, 3.00.*



1



Clue Number Two. The fashion
is a scooped-out sheath that just
touches the tips of your shoulders.
In exchange for its flattery,
it demands a special bra—the new
DEBUTANTE *with wide-spaced*
straps. Each 3/4 cup has a
petal of thin foam rubber,
a "booster" underscored
with padded wire.
A B C cups. White broadcloth
with Lastex back, 3.95.
Nylon net, 5.95.



Clue Number Three. The fashion
is a low, wide portrait neckline
—a trim, tight waist.
How to make the most of it?
DEBUTANTE *long-line,*
lightly boned to hug but not
to squeeze! With the same
uplifting features and
wide-spaced straps,
plus a new low back of
soft-stretch Nyacel. A B C cups.
White, black nylon lace, 8.50.





Brilliant Black outshines all others in **CHROMSPUN† CRYSTAL**

In the light of night, CHROMSPUN CRYSTAL echoes and re-echoes brilliant black right before your eyes. There's a mannered crispness to the fabric, too, and because of Chromspun acetate, the deep, rich black stays black, locked in against all normal fading hazards. This dinnertime dress has a corselette waistline and an apron effect in front that sweeps to the back revealing a dancing circle of pleats. Designed by **Perullo for David Hart, Inc.,** in Skinner's black Chromspun Crystal. Available in sizes 8 to 16, about $50. At: Saks Fifth Avenue; Neiman-Marcus Co., Dallas; Joseph Magnin Co., San Francisco and all stores.

†*Chromspun is the trademark for Eastman color-locked acetate.*

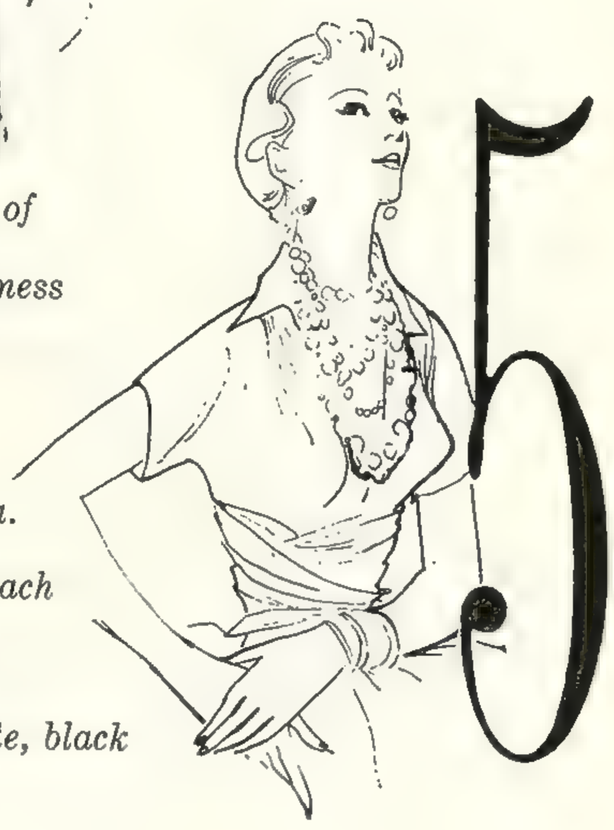
EASTMAN CHEMICAL PRODUCTS, INC., subsidiary of Eastman Kodak Company, 260 MADISON AVENUE, NEW YORK 16





Clue Number Four. The fashion curves around your shoulders, asks for no straps at all, depends on the new 3/4 cup STRAPLESS *for its delicate effect. There's no wire on top to spoil this softer, rounder look ...instead, each cup's petal boosters are underscored with padded wire so the lift is all upward. A B C cups. White, black nylon, 5.00.*

Clue Number Five. The fashion is knit, in every kind of dress —its wonderful easy softness the most figure-revealing of all. Its shape-insurance: the new DEFINITELY YOURS *bra. Here supple wire underscores each Whirlpool-stitched cup for new definition and dimension. White, black nylon lace A B C cups, 5.95. D cup, 7.50. White cotton broadcloth A B C cups, 3.95. D cup, 5.00.*



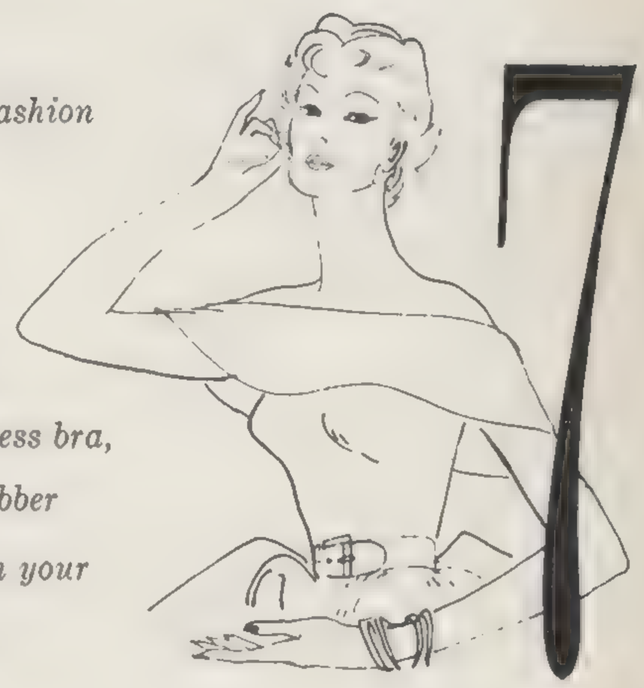
ELL *Whirlpool** BRAS





Clue Number Six. The fashion
is a plunge, v-shaped,
and top daytime news in dresses,
blouses, sweaters.
LOW-CUT V-ETTE
lifts and moulds you as it
dives right into this new
silhouette. The how?
The Whirlpool-stitched
cups that keep their shape
and yours! A B C cups. White
broadcloth, 2.50. White, black,
pink, navy nylon taffeta, 3.50.

Clue Number Seven. The fashion
is collared but bare,
to emphasize the bosom,
belittle the waist. How to
get that way if you really
are not? A long-line strapless bra,
HER SECRET, *with foam rubber*
pads stitched in to give both your
figure and your confidence
a real boost! A B cups.
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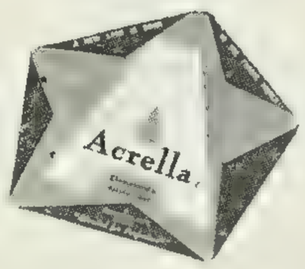
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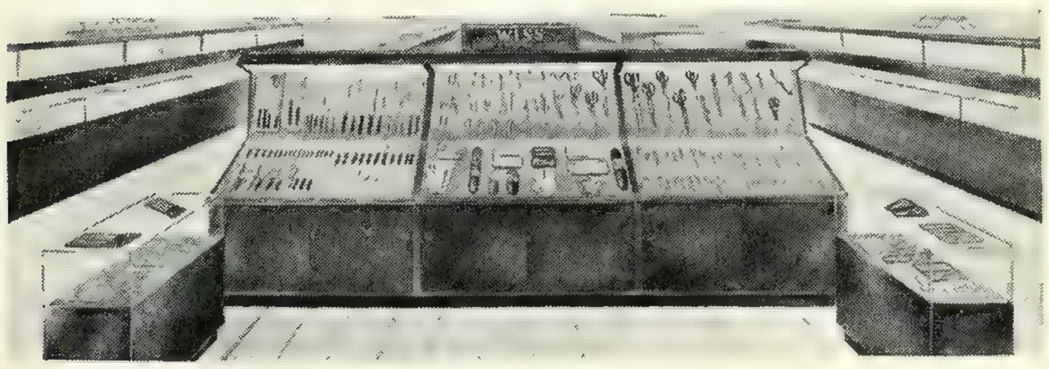
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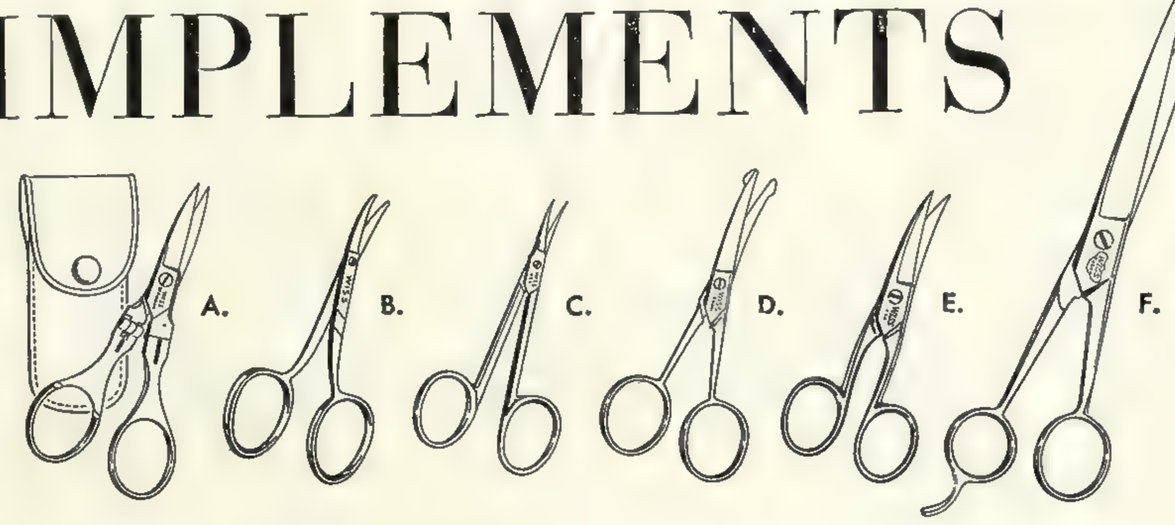
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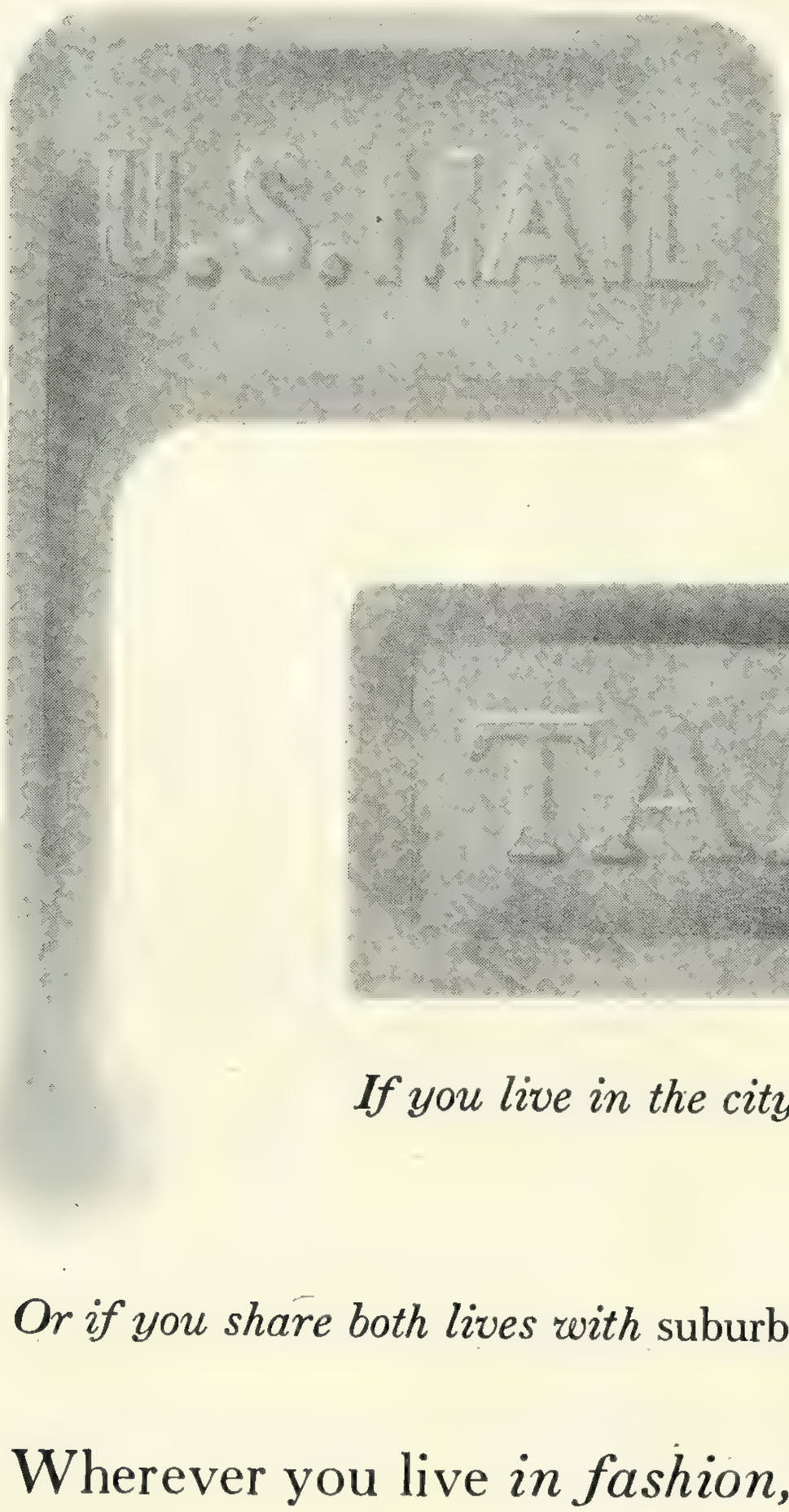


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The Pacific Northwest: evergreen autumn

Note to autumn vacationers (and there are some staggering statistics on the growing number of non-summer holidays): autumn in the Pacific Northwest is a one-of-a-kind season. In the valleys, the scenery is remarkably green—it's a land of evergreen trees and mossy grasses that are almost evergreen. By the first of November, there is usually skiing in the mountains—and the Northwest is an area where they really have mountains. Three ranges: the Olympics, the Cascades, the Rockies, and the scenery there entailed is something spectacular. Among the sights: Grand Coulee Dam, the largest man-made structure in the world (there's enough concrete in it to build two transcontinental highways); Bonneville Dam, with its "fish-ladder stairway" to help the salmon in their upstream-swim in the Columbia River; the Columbia River Gorge near Portland, a city where Mount Hood, like Fujiyama, soars into view at every turn. And, national parks by the dozen: just two of them, Glacier and its Canadian adjunct, Waterton Lakes, cover some 1,750 miles of staggering scenery—peak after peak glittering with lakes, streams, waterfalls, and great crystal glaciers.

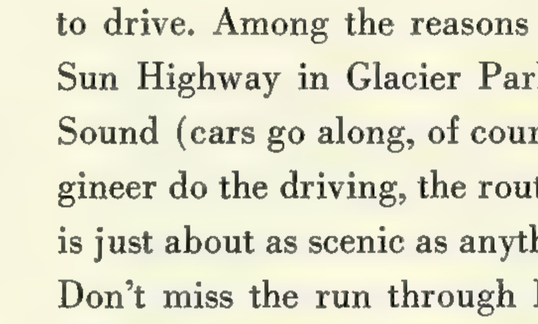
There are marvellous roads through the Northwest, if you want to drive. Among the reasons to take a car: the Going-to-the-Sun Highway in Glacier Park; the ferry trips around Puget Sound (cars go along, of course). Or if you'd rather let an engineer do the driving, the route of the Great Northern Railway is just about as scenic as anything you might map out yourself. Don't miss the run through Marias Pass, a mile high in the Rockies in Montana, where the streamliners cross the Continental Divide—and not far from where Lewis and Clark crossed it in their expedition to the Northwest nearly 150 years ago.

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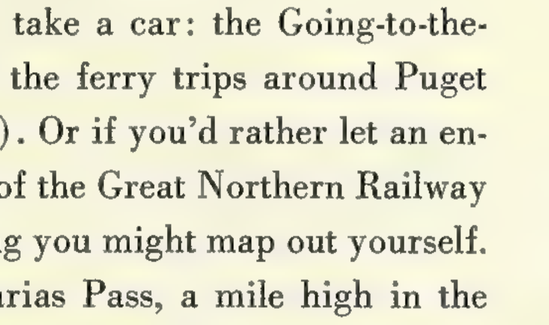
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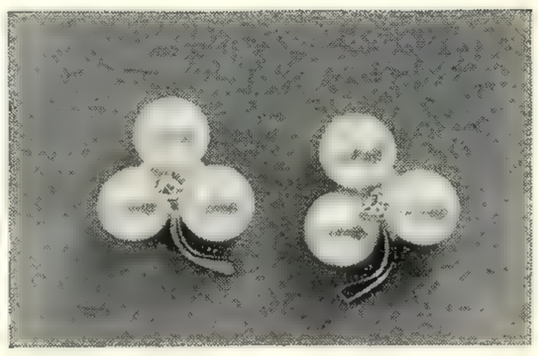




Left: For the new long, slender silhouette, a clean, lean hipline—strapless all-in-one. All nylon; black or white. 32 to 42; A to C cup. $10.98; Wilco Fashions, Rockville Centre, New York.



Right: Outdoor footwarmer—the country boot, made to take wintry lanes in its stride. Of reversed calf, in grey, black, brown, gold, or dark green. $12.95. From J & J Slater, 533 Madison Ave., New York 22.



MIEHLMANN



Above: Pearls in clover: three cultured pearls, with a diamond (or ruby, sapphire, or emerald) centre, set in gold; pretty, not-too-big earrings—$55, tax inc., postpaid. At Benkin, 575 Madison Ave., New York 22.

Left: Slacks and slippers to match. They're both of charcoal grey pin-striped flannel. Wonderful to wear at home. The lean slacks, 10 to 16: $12.95. Capezio skimmers, 3 to 11: $7.95. 25c postage for each. French Boot Shop of New Rochelle, 541 Main St., New Rochelle, N. Y.

HOUND

...new wardrobe on paper



Left: Fur this year?
Smartest when surprising. Here, in a special Brazilian otter skirt.
Silk lined; wonderful in the country with cashmere.
10 to 16; $165, tax inc.
From Greenhut,
745 Madison Ave., New York 21.

Above: Overhead: protection against lipstick streaks on cashmere slipovers, insurance against hair mussing: Cosmeticap, of nylon marquisette, with a zipper up the front. $2.95 ppd.
Cosmeticap, 1202 Chrysler Building, New York 17, N. Y.

Below: This cultured pearl charm is something of a small-scale mine. Its four points: two diamonds, two rubies or emeralds. $22. The bracelet is 14-K gold; $22. Both prices postpaid, tax included.
Merrin, 530 Madison Ave., N. Y.



Below: The after-five shirt, here most luxurious because it's white pleated silk taffeta (lined to stay pleated). $35.
Proper skirt: satin skirt, navy blue or black; Pellon lined. 8 to 16; $25.
The Dress Box, Westport, Conn.



Above: Feel happier in *high* heels with these soles inside the shoes. The secret: a thin cork cushion that changes the pitch of the arch.
Sizes 3 to 10; grey, black, green, red, white, blue.
$1.25 a pair; add 25c for handling.
Janies, 1865 University Avenue, New York 53, N. Y.



Left: Angle on rest: 20 minutes at 40 degrees equals 4 hours horizontally. Ann Delafield's beauty board folds for storage, has foam-rubber pads.
$30 express collect.
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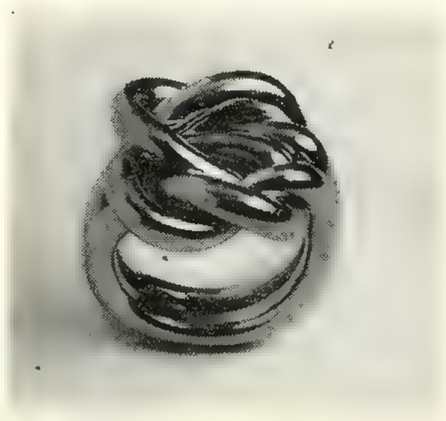
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Left: Smartest reminder around—knotted around the finger, a heavy string of gold. A 14-carat ring, going wonderfully with furry sweaters, link bracelets. $49.50, postpaid, including tax. From Berns Jewelers, 435 Madison Avenue, New York 22, N. Y.

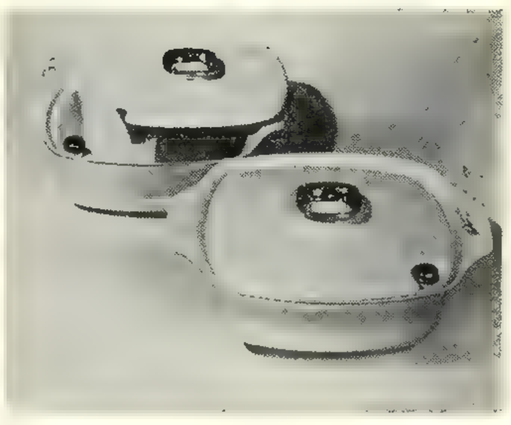
Right: One by Picasso, one by Toulouse-Lautrec—art posters printed by Fernand Mourlot, official lithographer to the Louvre. Limited edition of 200; each, 27¼" x 19¼". Beautiful to give, to receive. $7.95 each, postpaid. Wilson-Irvyng Co., Room 803 17 East 49th St., New York 17.





Left: Shining brass: a chafing dish with its own tray; glass lining the casserole. Two-quart capacity. It burns alcohol. A good house-warming present. $30. Alice Marks, 18 East 53rd Street, New York 22, N. Y.

Right: Hot . . . or cold: this casserole keeps buffet food either way via a double wall which holds water. Of white vitrified china, with a gold top, it comes with single or divided sections: 1½ qt., $12.50 (divided, $14); 2½ qt., $15. Add 50c postage. Scully & Scully, 506 Park Ave., New York 22.





HOUND

. . . new wardrobe on paper



Left: First fur in anybody's life: Teddy bear fur. This, very up-to-date, as it's all Orlon (fur outside, inside too), comes out snowy white with each washing. $7.25 plus 25c postage. From Schoenfeld, 38 East 57th Street, New York 22, N. Y.

Right: New edition of a children's classic by Merrymites in toddler sizes 1 and 2. New: zippers in the inner legs for easy changes. Yellow, blue, grey, red, beige, navy blue, cocoa corduroy. $5.95. Pat-Rick, 930 Madison Ave., New York 21.





Left: Schoolgirl fashion (prized by grownups this season), here for a schoolgirl. An embroidered corduroy jumper; black, orange, turquoise, or gold. Sizes 3 to 6, $7.98; 7 to 14, $8.98. By Queenies. At Nolen's, 1823 Union Street, Memphis, Tennessee.

Right: The voice of duty, not stern at all. Children mark "yes" or "no" to such daily necessities as brushed teeth, combed hair. Naturally, there's a gold star for a good record. $1.10 ppd. Bodine's, 444 East Belvedere, Baltimore, Maryland.



MIEHLMANN

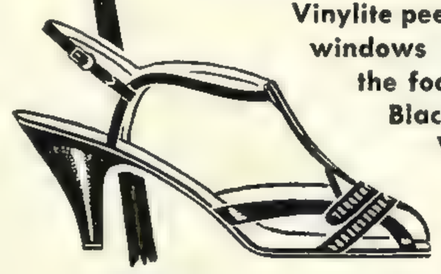
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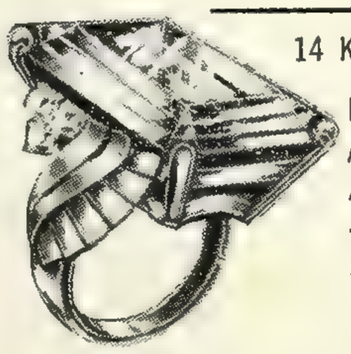
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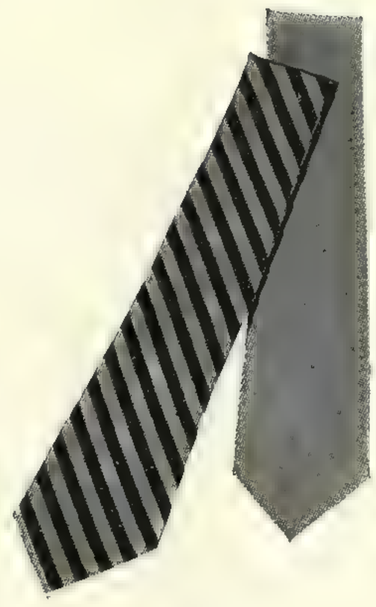


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SHOP



Left: What makes these ties so elegant? They're Irish poplin—woven by hand of merino wool and silk. Solid blue, grey, green, ruby; maroon with blue stripes. $10. At de Moleyns of Dublin, 50 East 54th St., New York 22.

Right: They put the fur side inside; they made the fur of warm Orlon pile. New stadium gloves of fawn-coloured leather; sizes 8 to 10½. $7.50. By Hansen. At Stern Bros., New York 18, N. Y.





Left: For the man who has everything except slippers as soft as a glove: slippers as soft as a glove. Good travelling companions, these. Tan capeskin. By Daniel Hays. Sizes 8 to 13. $10. At Bloomingdale's, 59th St. and Lexington Ave., New York 22, N. Y.

Right: Air travel plan: laminated sailcloth in brown, wheat, maroon, red, or navy blue; removable waterproof pockets. 21" week-ender is 2¾ lbs., $17.95. 29" size, 5½ lbs., $31. Both prices, plus tax. Dale Fifth Avenue, 719 Fifth Avenue, New York 22, N. Y.



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HOUND

... new wardrobe on paper



Left: More luxury going into this year's luxurious shirt. Here, silk satin, hand-drawn threads down the front and rows of pleats. White, pink, blue, beige; sizes 10 to 20. $19.50 postpaid. Peasant Art, 575 Madison Ave., New York 22.



Right: City slicker—that is, the classic slicker; black corduroy lines the collar. Lightweight plastic in (you can't see through it) yellow, red, or white; comes with its own sou'wester. $3.98. From Rich's, Atlanta, Georgia.



Left: There's a hairdressing address in New York specializing in the Ogilvie Treatment—famous approach to healthy hair. For sale: deep, penetrating brushing; liquid treatment; delicious massaging. Werner & Charles of Switzerland, 16 West 57th St., New York 19.

Right: A barrel of leopards—African leopards' fur, that is, making a soft little barrel-shaped clutch bag, just six inches long and without a single seam. $17.50, postpaid, and including tax. From Oce-Leopard, 244 W. 39th St., New York 18, N. Y.



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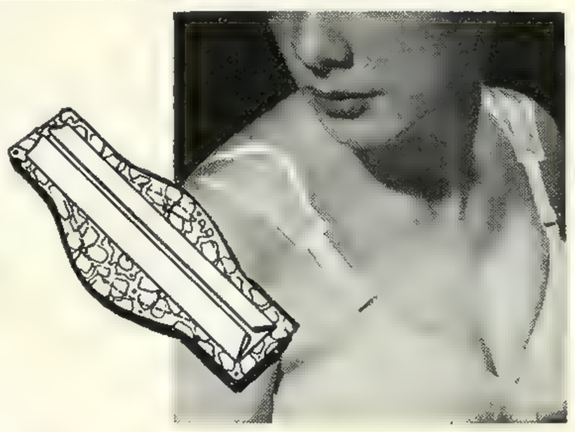
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OCTOBER 1, 1954

FASHION

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have a glow of your own with

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A fluorescent quality in Lumium makes the skin reflect rather than absorb
light rays, giving the skin a brilliant and luminous candlelight look. This new make-up —
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In beautiful shades to match Superglow face powders.

Germaine Monteil

Vogue's eye view: who's beautiful now?

there are signs and portents: a new fashion in beauty is on the way. The new clothes suggest it (especially pages 94-101), the movie box offices feel it (pages 108-109), but most of all, everyone's in the frame of mind for it—for a change to the gentler in beauty today.

What's wrong with beauty, as it stands? It shouldn't stand still, exactly the point. The bold beautiful looks that have been the standard—the dark, emphatic eyebrows; the dramatically careless coiffures—have become a cliché, and through no fault of their own. The reason: that very curious reflex of the eye of the beholder—to stop seeing beauty that it has beheld too often and too long. (People mightn't look at the new moon if it lasted round the clock.)

a reaction, then, perhaps—the trend toward gentler beauties; toward femininity that's not insistent, not fiercely strained for. Yet to act and *react is one of the meanings of the verb "to live." To react to the times is certainly, Vogue thinks, an element of living beauty.*

The new beauty in her new

five o'clock shirt

Which came first, this new fashion or the new frame of mind? The gentle new late-day shirt—or the fact that more and more women have been wanting a gentler way of looking? No matter. Here it is, very much available, just across the page (and on the following pages): what's beautiful, and what's fashion, right now.

The beauty of it—the calm, pleasant, unstrained approach to prettiness; the charming reserve that's expressed in what the woman wears, even in how she does her hair. And she does her hair differently, notice. Short, thick, shiny, it's smoothed back from the brow into a softly fluttered wave—and there's a ribbon in it (there'll be miles of hair ribbon in fashion, again, is our prediction). And she's revamped her make-up—drawn a slender eyebrow; kept her lipstick to a natural curve; used a palette that's romantic, not bold, no theatrics.

The shirt in the picture: the crux of the look. For this indicates a very new kind of woman, who prefers a gentle prettiness to high-pressure effects in her late-day way of dressing. Tailored, in every fabric from flowing chiffon to (left) speckled tweed, it has this—and this is the new fashion in beauty: an allure that seems like the most natural thing in the world.

Five o'clock tweed shirt, shimmering pleasantly with satin (and note the new coiffure, the smart hair ribbon). The appointment suggested by the photographic background: the indoor polo at Squadron "A" on Saturday evenings this winter.

Shirt, in black-and-white speckled Irish tweed with black slipper satin piping (*and* a silk lining), about $70. Black slipper satin skirt, with tasselled bands, about $135. Both, by Dorothy Dickerson, at Henri Bendel: I. Magnin. The rhinestone jewellery by Weiss, also at Henri Bendel. The coiffure here (and those on the next six pages), by Enrico Caruso. Its hair ribbon: a softly-tied velvet bow.

RAWLINGS

five o'clock shirts in chiffon, in satin—the backgrounds suggesting how they'll spend winter evenings: left, music by the King of the Mambo, Perez Prado, now rocking America with Cuban rhythm on a coast-to-coast tour; below, an evening of Shakespeare in the offing—the Old Vic production of A Midsummer Night's Dream *at the Metropolitan Opera House.*

Left: The silk chiffon shirt, all white, all pleats, with glittery buttons. Its slender skirt, embroidered black rayon velvet. Costume by Ceil Chapman (the chiffon—a Stern & Stern fabric); $155. Bergdorf Goodman; Hutzler's; Julius Garfinckel; Dayton's. Jewellery, also at Bergdorf's. *Below:* Silk satin shirt, pearl grey, wide-cuffing collar; by Lloyd, $35. Grey wool flannel skirt, $40. Lord & Taylor; Neiman-Marcus. Schreiner jewellery, Alexette Bacmo gloves, also Lord & Taylor.



RAWLINGS



five o'clock shirts in satin, in organdie—shown against photographic previews of two of this winter's interesting events: left, due the end of October at the Metropolitan Museum of Art, a vast loan exhibition of seventeenth-century Dutch masters; below, coming cinematic event—Paramount's The Country Girl, *with Grace Kelly, Bing Crosby, William Holden (he who here gets slapped).*

Left: Cobra satin shirt, a shimmer of cream and topaz; about $45. Side-slit skirt of taupe Merrimack velveteen, about $50. Brooke Cadwallader. Also, Neiman-Marcus; I. Magnin. Jewellery by Weiss: Lord & Taylor. Palter deLiso mules: Bonwit Teller. Artcraft sandalfoot stockings. *Below:* White organdie shirt, saddle-stitched in black; $7. The blond skirt, a brocade of roses on Dukay cotton, $15. Both, by Beacon Hill. Altman; J. P. Allen; Sakowitz. Bow-cap: Lilly Daché.



RAWLINGS

five o'clock shirts in brocade, in cotton-collared satin—the background scenes showing two ways they might spend their evenings: right, great new combination, Bing Crosby and Danny Kaye, together in White Christmas, *spectacular movie musical scored by Irving Berlin: below, underwater life—to be seen here soon, lectures-on-film by a French expert, Captain J. Y. Costeau, who wrote* The Silent Sea.

Right: White Skinner satin shirt (Estron acetate), the poetic collar of dotted Swiss bordered with the satin; $23. The skirt, black rayon faille, $18. Both, by Brigance of Sportsmaker. Lord & Taylor; Wanamaker's, Philadelphia; Hudson's; Montaldo's. The earrings by Kramer: also at Lord & Taylor. *Below:* Silk brocade shirt in a melting sweet-pea pink; $45. The black velveteen skirt scrolled with sheaves of wheat; $70. By Clare Potter. Saks Fifth; L. S. Ayres; Thalhimers. Schreiner jewellery: Saks Fifth.



RAWLINGS



Paris: the new beauty there

Drawn up at the collections, this delicious list (French fashion, like American fashion this winter, is beautiful in the most melting sense of the word): Tulle evening shirts shirred like French shades and worn with ankle-length satin skirts. Dinner suits and coats of gilt-embroidered Paisley. Turbans of feathers, or of heavy striped silks. Oyster-white coats dripping with lynx. Printed satin dinner dresses in *boiserie* designs. Stockings spun with gold or embroidered with Chantilly lace. Nylon velvet late-day dresses in a handsome Médoc red. Evening trench coats of gold-brocaded velvet. Pleated felt skirts with Cellophane embroidery. And: coming up here—little coif-caps for evening, of flowers, feathers, ribbons, tulle. Fantastic jewellery—gold fringes, filigrees, tassels, bulky stones.

Balenciaga's beautiful dinner coifs

Opposite: At their prettiest and most entertaining at Balenciaga, the little evening headdresses that are the rage of Paris. Near right, worn by an Italian beauty, Signorina Elsa Martinelli, a bow of green satin ribbon with a rose at the tip. Centre, a coil of black satin ribbon, a white rose, a stream of grey feathers; Miss Candy Tannev, a German beauty, wears it. And, far right, a beautiful young American, Miss Nancy Berg, in a black velvet coif-cap shaped like a small, feathered circle. There's a suggestion of a perfume here, too: Balenciaga's "Le Dix." All three coif-caps, copied (to order) at Bergdorf Goodman.







Paris: jewels from the collections

1. Gilt filigree chains and pseudo pearls. By Winter for Balenciaga, at Saks Fifth Avenue. 2. Fringed blue-crystal necklace, earrings. By Toppo Coppola for Dior. At Saks Fifth. 3. Gold strass, gilt tassels, and brown enamel beads. By Winter for Dior. At Henri Bendel. 4. Bubbled glass, hand-blown, carrying Caron's "Muguet du Bonheur" perfume. Saks Fifth. 5. Pearls, rubies, topazes—all make-believe. By Winter for Balenciaga. Saks Fifth Avenue. 6. Rhinestones and pearls (fictitious), cream and grey. By Gripoix for Fath. Saks Fifth. 7. Fine gilt chains, tasselled from gilt filigree buttons. By Winter for Dior. Saks Fifth. 8. Gilt filigree with topaz studs, a thick gilt fringe. By Winter for Dior. Saks Fifth.



1 Turkish flavour in necklaces, earrings.



2 Much fringe—here, crystals

Dior: beaver brown—and mink

Left: Just about everything Dior favours for town this winter—this warm, soft brown; the colour scheme that's all of a colour; a short, straight coat over a slender dress with a sheathed bodice. Dress and hat, wool; coat, silk velvet lined with Emba Lutetia mink. Costume: Holt Renfrew of Canada. Dress: Altman. The "Hibiscus" lipstick: Charles of the Ritz.



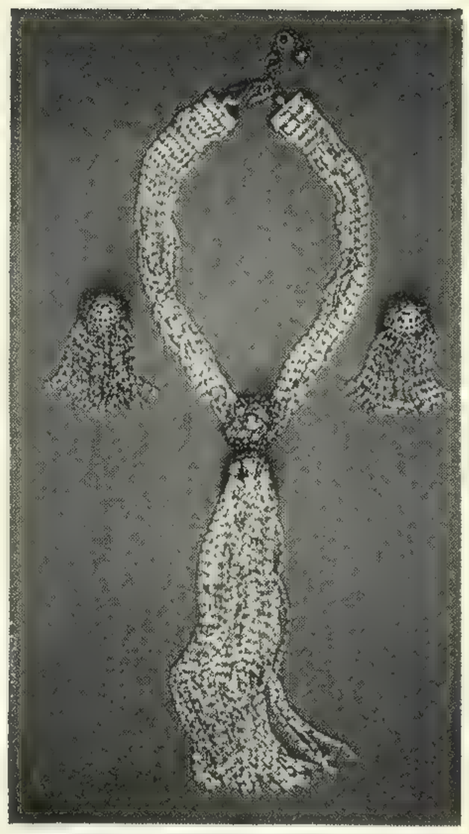
3 Tasselled necklace, tawny colouring



4 Glass jewel: new Caron perfume-carrier.



6 Pearl circles, pendants

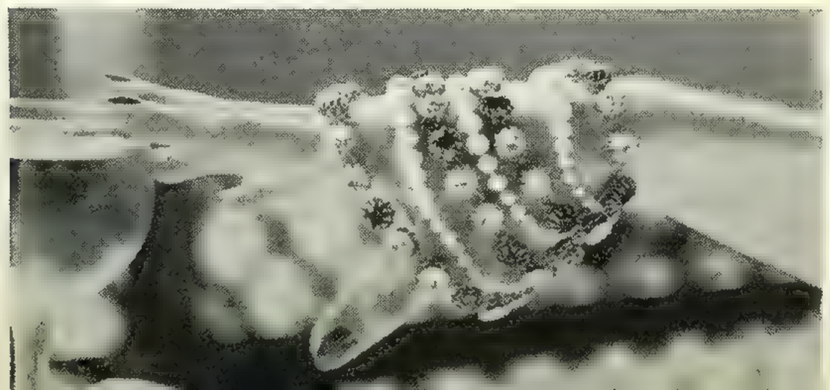


7 Neck-tassel, ear tassels



8 Jewelled dog collar, heavily fringed.

New over-the-hand bracelet



5





By international agreement— long-jacket suits

This was hinted at in the American collections, in August—a fashion for longer, slimmer suit-jackets. Then Dior came along, full of conviction, and italicized it: *the long-jacket suit is a top suit look here and in Paris this season. Far left:* Lengthened, slendered, the bosom raised, pockets set low to stress the line—the jacket of this black wool suit. By Ben Zuckerman. About $190. Saks Fifth Ave.; Garfinckel's; Neiman-Marcus. Coro earrings, Aris gloves: also Saks Fifth. *Near left:* The long-jacket suit as Hattie Carnegie designs it—bright blue wool-and-rabbit's-hair, lightly draped at the neckline. The suit and new profile cloche: to order. *Backdrop:* The Bertoia metal screen at the new Fifth Avenue offices of the Manufacturer's Trust Company.



MARISA PAVAN

Now starring: the gentle women

You can see it in the movies, even—the fashion that's growing for a new kind of beauty: the stars in their courses now are of a whole new genre. There's Grace Kelly (right), whose gentle, fine-bred prettiness is rapidly revising Hollywood ideas of what's box-office. Public demand, since *Mogambo, Rear Window,* has landed her three of the winter's plum parts—*The Country Girl, To Catch a Thief,* and *The Bridges at Toko-Ri.* There's Marisa Pavan (above), a shy, soft-eyed beauty, the sister of actress Pier Angeli, just awarded another much-tested-for cinematic rôle—that of the daughter in Tennessee Williams' *The Rose Tattoo.* Like Grace Kelly, she has the quality that may be a new standard for queens of the silver screen—quality.

GRACE KELLY



JEAN HOWARD
VOGUE, OCTOBER 1, 1954



FRANCES MCLAUGHLIN

IS THERE A NEW KIND OF COURAGE?

By Cecil Woodham-Smith

Cecil Woodham-Smith, author of the best-selling study of the Crimean War, The Reason Why, *and the earlier, brilliant biography,* Florence Nightingale, *is a charming, soft-spoken Englishwoman (of Irish descent—she was a Fitz-Gerald, of Leinster), with silvery-white hair, pink-and-white skin, and large, deceptively mild, gentian-blue eyes. Witty, urbane, attractive, she is the wife of a successful solicitor in London; the mother of two grown children (and the delighted grandmother of an eighteen-months-old girl named Caroline); the mistress of a small jewel of a Georgian house in London's Cadogan Place. But above and beyond all this, Mrs. Woodham-Smith is a historian—of brilliance, of distinction, and of almost incredible energy and perseverance. To her, "nothing in the world can exceed the excitement of finding out what really happened."*

To find out, she ploughs through enormous, sometimes illegible masses of documents, of letters, diaries, memoranda, reports, and records of her special period, the mid-nineteenth century. When she discusses this period, Mrs. Woodham-Smith's whole personality seems to change; her gentle, amused expression becomes one of intense concentration, her blue eyes flash bright as steel. Nothing but the original document, the actual letter, satisfies her, however hard it may be to track down. "Copies are no use to me," she said. "I want to handle the paper, to see how the writing runs . . . if there is haste, hesitation, uncertainty." The letters are not always illegible—every line of Miss Nightingale's enormous correspondence is "as easy to read as if it were print"—but the Duke of Wellington had a deplorable habit of turning letters over and writing across the backs, "using a sort of great iron spike." Being a historian, said Mrs. Woodham-Smith, is "like having your eye to a keyhole; inside is a lighted room with people moving about in it. . . . Your vision is limited, but what you see is real and living and actual." It is this ardour, this freshness, this authenticity that give her books their compelling fascination. Both Florence Nightingale *and* The Reason Why *have been called "as easy to read as novels," a description which probably distresses their author, since she abhors the idea of mixing history and fiction. "When I say that 'he thought' something, I know that 'he thought' it, because he wrote or told someone so. . . . No novelist could possibly have the imagination to invent the way people in fact behave."*

On October 25 of this year, Mrs. Woodham-Smith will attend the banquet honouring the hundredth anniversary of the charge of the Light Brigade, to be held at Deene Park, once the home of the Seventh Earl of Cardigan who led the charge. (The stuffed head and shoulders of Ronald, the horse he rode, are still preserved there.) At the banquet will be the present commanding officer and second-in-command of every regiment that rode at Balaclava. In this gallant company, Cecil Woodham-Smith, historian, will not be out of place. An admirer of courage, she herself possesses it in a very high degree. It took courage, and eight years of wrestling with a crushing mass of documents, to rescue Florence Nightingale, a vital and extraordinary woman, from the mush of myth and sentimental legend into which she had sunk; it took courage, and five more years of unremitting effort, to explain the real triumph of the human spirit in the charge of the Light Brigade. It takes courage to find out, and to communicate to others, "the excitement of . . . what really happened."

The course of history is starred with shining examples of courage—the Light Brigade charging down the Valley of Death at Balaclava, Napoleon's Old Guard making the last desperate assault at Waterloo, the English under Henry V storming into the breach at Harfleur. Was the courage displayed then the same courage required to fight in modern war today? Were the qualities which carried the Light Brigade down the Valley of Death the qualities which in World War II won the American campaign in the Pacific and cleared the skies over England in the battle of Britain? Was the determination which led the English men at arms into the breach at Harfleur the same determination which enabled the populations of London and Southampton to stand firm under bombing? Or is there a new kind of courage, as there is a new kind of war?

An old soldier who had fought in China during the middle of the last century used to describe how, during an engagement, farmers barely out of range of the guns would continue ploughing or cultivating their crops, indifferent to the fighting in progress. Soldiering was not their business, agriculture was. Their rôle in war was to find money. Money to hire soldiers if fighting had to be done, money to hire more soldiers if things went badly, money to buy off the conqueror should the struggle end in defeat. That, for centuries, has been the pattern of war. Soldiers to do the fighting, civilians to find the money.

Within a lifetime the pattern has abruptly changed. Science has transformed war. Horizons have enlarged with startling rapidity. Attack from the air has ended the distinction between combatant and non-combatant. Wars today are fought not by armies in segregation but by populations.

Civilians have not only to find money; they have to find within themselves the bravery and the fortitude previously demanded only of the soldier. The problem of courage has ceased to be purely a military problem, it has become a problem to be considered and pondered by every citizen.

What enables a man to conquer fear? Since history began this question has passionately exercised the minds of commanders of armies. How can a man be made staunch in battle, what makes him firm in danger, how can he be trained to put something before the fear of death? Equipment does not provide the answer. However scientific equipment may be, there still have to be men to fight it.

It is common to hear people talk of what they call "natural" courage. Some men, they believe, are born without the capacity to feel fear as others are born without the capacity to distinguish colours. Such a man stands firm on the battlefield simply because he is unable to feel apprehension. It is a comforting excusing belief—the belief that courage is a gift of nature—so to try and behave courageously without that gift is as absurd as setting out to be a contortionist without the possession of double joints.

A Field Marshal of the British army, holder of the Victoria Cross, the highest British award for valour, whose imperturbability in the face of danger was proverbial, was asked if he had ever been frightened. He answered simply, "All animals feel fear."

Fear, however, awakes more slowly in men of little intelligence because they have not the imagination to grasp their danger, and occasionally men in very low intelligence groups seem unable to grasp danger at all. One of the early heroes of World War I attacked a group of Germans, killed several with his bare hands, then walked about under fire until he had discovered and picked up the body of his officer who had earlier been hit. This man, a good-natured giant with the strength of a Hercules, was taken up by the press, lionized and feted. It was then discovered that he had never been able to learn to read or write and was unable to perform any but the simplest kind of manual work.

In the past men of this type were sought after as soldiers. They formed the bulk of the armies of the seventeenth and eighteenth centuries. Francis Bacon writing in the seventeenth century on the strength of armies recommends that yokels should be selected as recruits on account of their stolidity.

In modern warfare such men are useless. Modern weapons require intelligence to use them, modern fighting demands initiative; brute force is out-of-date. The immunity from fear enjoyed by the man of low intelligence is short lived. All too soon events supply what his imagination has failed to picture. He sees a comrade badly wounded, a shell wipes out the men next to him; perhaps the friend who joined with him is killed. Realization of danger rushes in. It might have been me. Next time it will be me. Such a man has no mental armour to protect him. The answer to the fear of death is not ignorance of death's presence.

There have been armies in which the fear of death has been overcome by substituting another, stronger fear. Frederick the Great of Prussia built his all-conquering army by conscripting, and even kidnapping, men of fine physique and then subjecting them to discipline of frightful severity. Brutal scourgings followed trivial errors, and the men stood firm in battle because to falter meant a far more ghastly death than they would experience at the hands of the enemy. Shooting was considered a secondary punishment in the army of Frederick the Great.

Nor must the armies be forgotten in which the fear of death was submerged in the assurance of eternal life. The fanatic, whether a "Bible" soldier with the praises of God in his mouth and a two-edged sword in his hand, or the follower of Mohammed thirsting for the Prophet's Paradise, has always been the most terrible of warriors. Men who served in the Pacific in World War II will not easily forget the thrill of horror with which they watched the Japanese suicide pilots crashing themselves and their planes on the target.

The citizen soldier of the Western world, however, is unlikely to find support in ignorance, savagery, or fanaticism. He has to find the strength for battle in himself, without aid from outside. He stands alone, and more alone than any other soldier in history because the exigencies of modern war have taken away certain powerful aids to courage which used to help the soldier in the field.

Nothing is so consoling to a human being in the moment of danger as the sense of being with other human beings in the same circumstances as himself. This feeling, which psychologists call "herd instinct," is not only one of the strongest but also one of the most strengthening instincts in man. The human soul dreads isolation, above all facing danger and death in isolation. The battles of the past were fought by men in masses; the training was planned to iron out individuality and make men move and think as part of a body. The hours of repetitive *(Continued on page 172)*



Number 1 in a series: With this extraordinary view of Georges Braque, the great French painter, Vogue begins a new series on living masters in art, all with photographs and text by Alexander Liberman. These articles are part of his forthcoming book, to be published by Skira. Next in the series, a feature on Rouault in the November 15 issue.

BRAQUE

BY ALEXANDER LIBERMAN

You are shut off from the outside world. You are in a world all its own, Braque's world. It is warm, the light is diffused, it is like standing in a luminous womb. The Varengeville studio of Georges Braque is an immense room with a high ceiling, every ray of light carefully softened and controlled. There is no clear glass in the windows, it is all opaque, milky glass. There is an extraordinary inner glow in this room; the traditional north light has been abandoned and the warmth of the sun penetrates the studio. The walls are white, the curtains are white, the floor is covered with a straw mat. The impression is of meticulous cleanliness and order. Everything is preconceived; each space has its allotted function in this highly organized creative factory.

Braque has divided his studio into many areas, like the stage of the mystery dramas in the Middle Ages. Areas for engraving, for drawing and water colour, for relaxation, and the largest one for painting. There, on several easels, are canvases in progress. The paintings look like parts of the studio and the studio looks like parts of the paintings. There is no divorce; it is a complete unity. The palette looks like the paintings, the walls look like the paintings; the objects, wherever they are, look like forms that have struck and inspired Braque's eye. Cut out and hanging in various parts of the studio are shapes that are repeated in his canvases. One painting has a large bird; on the wall the shape of the bird is cut out in white; in another place a flower is cut out—wherever you look there are bouquets of flowers. They are small as all the spots of colour in the studio are small and they correspond to the small spot of red on his monochromatic grey palette. It seems as if his need for a visual colour stimulation is made more intense by the smallness of the stimulus. Any larger bouquets in the room are monochromatic: dried corn, dried thistles. The bouquets are like preconceived Braques with their intense composition and pointed design.

There are numerous sources of visual inspiration in his studios. In Paris he has rubber plants, decorated Polynesian shields, Etruscan sculpture. In the country, hanging on one wall, is a large Indian rug of red and gold. Scattered around are pieces of wood, crab shells, pebbles, starfish. Although Braque has shut himself away from the outside world, he has surrounded himself with reminders of nature, carefully selected, as though filtered through his mind when brought into the studio. Groups of outdoor memorabilia, like a group of starfish, pebbles, and net, create harmonies which Braque can transpose into totally different still-lifes. In this way the painting of a bouquet of flowers and a jug takes on the hues brought in from the beach. On little wire stands that he has built himself stand several of his bas-reliefs, reminiscent of early Minoan work. Next to his own sculpture, lying on the table, is the big pink shell of a crab on which nature has drawn its own design. There is a consonance between the two; the artist has discovered one of the changeless rhythms of nature and transposed it into his work. This is the purpose in Braque's study of flowers, shells, stones, barks of trees, of everything *(Continued on page 119)*

GEORGES BRAQUE *in the garden of his summer home at Varengeville, Normandy.*



BRAQUE'S HOUSE

Each wall of the living room (left)
is a different colour: ochre, yellow, orange.
On an antique Norman chest
stand a head, "Hesperis," which he chiselled out of
stone from the Varengeville cliffs; a pewter
teapot that often appears in his lithographs;
and an oil and vinegar set he made of two mineral-
water bottles; on a wall, Spanish roasting forks.
Coming from small windows,
intense shafts of concentrated light strike sharply
on the rich variety of objects and textures.



Built in 1930, Braque's house is in the style of the Norman peasant cottages familiar to his childhood.



The garden, with a perspective towards the sea; the flowers for his bouquets come from his special cutting-garden.



Madame Braque, a small, serious woman, to whom he has been married for fifty years, is adored by his friends.

BRAQUE'S STUDIO *(right): he usually has several paintings in work at the same time; one on his easel, which belonged to his father. (He calls the bird in the painting "the spirit of the studio.") On a stand he made of a rough tree branch, his open sketchbook.*



The studio, built in 1948 according to Braque's own logical plan, faces unconventionally south.



On a shelf, next to a vivid bouquet, a French primitive landscape bought at the Flea Market; pinned to the wall, a leaf pattern.



Pebbles, net, starfish brought back from the beach.



Braque made this palette-stand himself out of a tree-trunk and twisted wires.







ALEXANDER
LIBERMAN

BRAQUE AND NATURE

Between Varengeville's ochre cliffs, the beach, the sea—greys, blacks, greens, blues, the colour harmonies of Braque—are revealed in the northern light. There he takes long walks, rides through the countryside on his motorcycle or in his latest Italian sports car.

(Continued from page 113) that is made by God and found by man.

Behind his easels hang movable panels of fabric painted dark brown, grey, or natural sackcloth colour. Against this monochromatic and sombre backdrop, the white accents of the paintings stand out vividly. The slightest shock of light strikes very hard against the over-all quiet. The accents of light in the paintings are like sparks. Braque says he wants his paintings to be as hard as a flint, so that when struck by eye and light sparks fly.

He is a thinker and philosopher. He speaks at random:

"Try to see the object under many angles but not through *trompe-l'œil.* One has to try to give a tactile value, first by texture, and secondly by the feeling of space. But always, always avoid *trompe-l'œil.*

"We must go back to the human, not to the man. Today it's the painter who exhibits himself."

Braque believes that we must go back to the universal and not the accidental individual. His conception is deeply rooted in the classical French tradition which defines the ego as "hateful."

"One does not say Cézanne is 'talented'; one can say that of Manet. Cézanne's greatness is his classical impersonality.

"The painter must have conscience and loyalty toward his materials and himself to avoid the deterioration of painting."

There is a profound artisan-like approach in Braque's work. One feels it in his love of building things himself, of mixing and studying his materials like a house painter. He says:

"One must take the object and raise it very, very high. One must have an established dimension because one needs discipline. Bonnard took the other road. Bonnard was a symphonist. He painted on a huge canvas fixed on the wall. He added and added and enriched. Then he cut out the painted area."

Braque says there are two kinds of painting, hard and soft, with and without the discipline of an imposed dimension.

"Painting is very difficult. The good painting is the solution of all these difficulties and differences of space, tactile value, and colour."

Braque muses about the mystery of why there are certain regions, even in France, where there has been no painting: "Strange how in parts of the world where there is stone you have sculpture and in the countries of light you have painting."

Van Gogh is the only painter who gives him the feeling of having painted life size. "Van Gogh was young. He had the impetuousness of youth. When you realize that he painted 'L'Arlésienne' in one hour!"

Van Gogh seems to be playing an increasingly important rôle in Braque's mind. There is evidence of it in the sunflowers he is painting, the books on Van Gogh lying on his bookcase. And on his drawing table there are studies of ravens flying through the fields, as if he were obsessed by Van Gogh's last painting.

Intensive thought and preparation go into Braque's work. He makes pencil and ink sketches on thinly squared paper, then many preparatory gouaches, sometimes cutting out the principal forms in paper. He creates slowly, putting a work aside, working on another one, returning continuously to the work he has started, drawing in white chalk over the oil paint. He works close to his canvas and its texture; then he sits down, relaxes, and looks at his work and his subjects from a distance with a brooding, contemplative appraisal. There is a magic incantational quality in this silent, warm, padded studio. Simple objects, through concentration and silence, take on another meaning. They are divorced from their everyday significance; they are raised "very, very high."

Behind Braque the poet and Braque the philosopher there is a practical craftsman constantly at work. Contrary to opinion, great artists have not been dreamers but practical creators, and he is no exception.

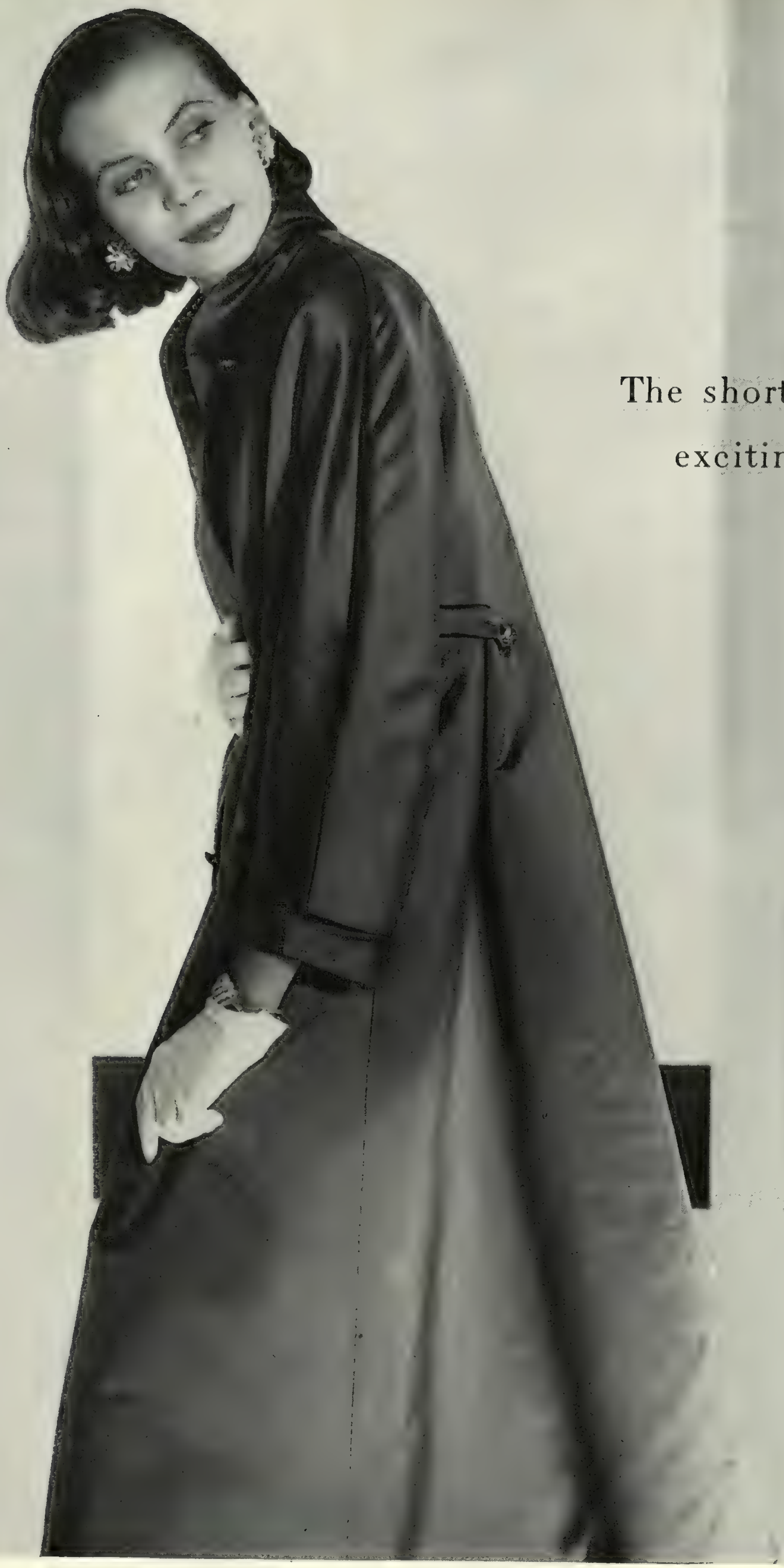
Small details are revealing: his use of corrugated cardboard to hold pencils and pens—each groove holding many stubs. The planning of his studio, the meticulously studied heights of his work tables. The unique system of louvers, made of light-brown paper, suspended in vertical squares to break the light over the areas where he is painting. The stands holding the palettes are made of rough tree trunks, the bark and moss left on, with pieces of iron built into the bottom for support. On different levels of the unique central stem are different palettes, each one holding its own harmony. Braque enjoys making things out of wood and iron. Most of the tables and palette stands are made by him. He feels that the fact of making a thing yourself, understanding how two pieces of wood dovetail, is essential to good construction in art.

He hangs tomato cans from his easel, discarded cans of any kind. In each can he mixes a certain quantity of paint which is the dominant tone of his canvas. In this way his work is not interrupted by the mixing and matching of colours and a greater continuity is assured. He has an abundance of clean paint brushes, stuck like bouquets in earthen jars. Standing between two easels is another practical invention: his sketchbook on a stand like a lectern in a church, to use as a visual dictionary of reference and inspiration.

Tools are conveniently at hand for his every creative need. There is nothing in Braque of the traditional, mannered "artiste peintre," creating in elegant surroundings. There is the modern elegance of a practical mechanic who is not afraid to use all means for creation. He lives in the present and in unison with the creative stream of his time. His studio in Paris was built for him by the modern architect Auguste Perret; and in his country studio this follower of French tradition has installed, next to a French naïve painting, an Eames armchair of the most advanced American design.

Braque is a *grand seigneur* in art. He has raised the material standard of the artist to its highest possible degree. The conception of his studios is grand and noble; they are like throne rooms of Renaissance princes, but bare and neat and pure. There is no outward show of luxury but luxury is everywhere; luxury is in the peace of Braque's life, in its spaciousness, quiet, and convenience. Life seems to centre around him and everything is planned to help his work. He has solved all the material problems of creation.

His country house, separated by some fifty yards from his studio, is built low in the traditional style of the Norman peasant huts. There is a revealing *(Continued on page 173)*



The short evening coat: exciting new interest

Why the little evenings (dinner, a play, a club afterwards) will seem a lot more gala this winter: the coats attending them—some of the most exciting silhouettes in fashion. Here, satin in the deep dark blue of precious sapphires, rhinestone-buttoned, with a little belt high under each arm that swings the fullness to the back. Coat by Carmel, and Wear-Right gloves: Saks Fifth Ave. Coat, also at Thalhimers.



New line, new luxury in the short evening coat (and the New York appearance of the fabulous Japanese Kabuki dancers seems to have had a hand in it)—coral brocade with small, feminine shoulders, a pleated obi that winds under the arms and straps the back high. By Ferreras. Lord & Taylor; Neiman-Marcus. The Delman-Dior sandals: to order. Sandalfoot stockings, by Archer. *Diamonds,* both pages, by Cartier.

HORST



The long evening coat: brilliant comeback

Arriving over the smartest evening dresses this winter: coats that are full-length as well as full of grandeur. This one, silk satin in a vibrating shade of red, lined with red taffeta, its skirt so full at the back that it might be said to have a train. By Philip Hulitar, at Henri Bendel; Hutzler's. The diamonds: Cartier.



HORST

This slender flow of apricot satin: the smartest coat this slender white satin dress could wear this winter—exactly its length: to the floor. The costume, by Maurice Rentner, and the satin Delman sandals: Bergdorf Goodman. (The sandalfoot stockings are Bergdorf's own.) Costume, also at I. Magnin. And also complemented here by these: Du Barry's "Blond Dubonnet" lipstick; diamonds from Harry Winston.



PEOPLE ARE TALKING ABOUT...

PEOPLE ARE TALKING ABOUT ... Election campaigns, and the rumble of political oratory, seasonal as cider.... The consolation prize for those who can't get tickets to the Old Vic *Midsummer Night's Dream*—an RCA-Victor LP album of the production, with the Old Vic cast, and the BBC Symphony Orchestra playing Mendelssohn's light-hearted score.... "Schlong," the expressive TV term for such basic visual gags as a custard pie in the face.

PEOPLE ARE TALKING ABOUT ... Frederick Kiesler's "galaxy" paintings at the Janis Gallery, groups of as many as seven related oils, painted on geometric slabs of plywood and hung in patterns, like disassembled mosaics; the most exciting, a seven-unit galaxy of an anguished horse, spread over one wall, the ceiling, even the floor.... The movie of *Brigadoon*, a huge Highland haggis of rocks, deer, bagpipes, brawny knees, and (occasionally) boredom.... *The Female Approach*, a book of mordant cartoons by Ronald Searle, whose bite is much, much worse than his bark—as in the drawing of a hotel corridor with, outside the doors of some rooms, pairs of shoes to be polished, but outside the door of one room, simply a pair of feet.

PEOPLE ARE TALKING ABOUT ... The Cohn blood fractionation machine, developed by Harvard's great biochemist, the late Dr. Edwin J. Cohn, and now perfected after twenty years of research; working on the centrifugal principle of a cream-separator, it extracts from whole blood the exact fraction, or component, needed for a specific purpose—one of the most important, fibrinogen, which controls hemorrhage.... Christiane Ritter's book, *A Woman in the Polar Night*, an extraordinary account of a hard, free Arctic year on Spitzbergen in a small hunter's hut, of the strange light nights when "the night is like a dream of day." ... "Bali," the new word game with cards, playable by one to four people, faster, more cutthroat than "Scrabble."

PEOPLE ARE TALKING ABOUT ... "I'm a Fool to Care," the Les Paul-Mary Ford record, with its lazy, easygoing rhythm, as relaxed as a hammock.... *Plain Words: Their ABC*, Sir Ernest Gowers' book about the English language, written with a spare, precise charm and stuffed with gemlike examples of official language-mangling, such as "a vicious circle of interdependent bottlenecks." ... The three-and-a-half-year-old boy who complained of feeling tired, and on being asked why, said hollowly, "Another late night."

JULIE ANDREWS, 18-YEAR-OLD STAR OF "THE BOY FRIEND," 1920'S MUSICAL

Opposite: Young, tall, deliciously gawky, in the cloche hat, chopped skirt, and "court shoes" of the Twenties, Julie Andrews plays Polly, the schoolgirl heroine of *The Boy Friend*, a new English musical comedy freshly imported to New York. With affection, good humour, and only the faintest, delicate hint of mockery, with Charlestons and side-dipped bobs and expressions like "boop-a-doop" and "vo-de-o-do," *The Boy Friend* is a breezy re-creation of a 1926 musical, written, directed, and acted in by cheerful young people most of whom were not even born when the Twenties ended. Produced on a shoestring, it became the happiest hit in London, is still playing there to packed houses; the New York production, an exact replica of the London one, may well duplicate its success. Julie Andrews, at eighteen the show's leading lady in New York, has a typically English prettiness and a lively, unspoiled charm. She became a child star in England when, at the age of twelve, she sang the Polonaise from *Mignon* at the London Hippodrome in a sweet, true soprano of surprising range. Now, in *The Boy Friend*, she sings such endearing numbers as "I Could Be Happy with You," "A Room in Bloomsbury," and, with the other schoolgirls, immured in a correct finishing-school near Nice, sings, "We've got to have, We plot to have, For it's so dreary not to have, That certain thing called the Boy Friend."

NORMAN PARKINSON

Published for the first time, in celebration of his 75th birthday, October 2, two new poems by Wallace Stevens– brief, lovely, surprising.

TWO LETTERS

A LETTER FROM

Even if there had been a crescent moon
On every cloud-tip over the heavens,
Drenching the evening with crystals' light,

One would have wanted more—more—more—
Some true interior to which to return,
A home against one's self, a darkness,

An ease in which to live a moment's life,
The moment of life's love and fortune,
Free from everything else, free above all from thought.

It would have been like lighting a candle,
Like leaning on the table, shading one's eyes,
And hearing a tale one wanted intensely to hear,

As if we were all seated together again
And one of us spoke and all of us believed
What we heard and the light, though little, was enough.

A LETTER TO

She wanted a holiday
With someone to speak her dulcied native tongue,

In the shadows of a wood . . .
Shadows, woods . . . and the two of them in speech,

In a secrecy of words
Opened out within a secrecy of place,

Not having to do with love.
A land would hold her in its arms that day

Or something much like a land.
The circle would no longer be broken but closed.

The miles of distance away
From everything would end. It would all meet.



R. THORNE MCKENNA

WALLACE STEVENS: LYRIC POET

Intricate, glittering, with "a long delicate rhythm based on straight singing lines," Wallace Stevens' poetry has been compared to "the shattered fragments of a stained-glass window." Winner of, among other awards, the 1950 Bollingen Prize, Mr. Stevens last year was called by *The Times* of London "the best poet writing in America." To celebrate his seventy-fifth birthday this month, Knopf will publish on October 1 the *Collected Poems of Wallace Stevens*, containing almost his entire poetic output since 1914 (but not containing a few poems of which Stevens says, "Some of one's early things give one the creeps."). This "poet's poet," whose difficult lovely verses seem to be spun out of pure contemplation, leads an everyday life as a successful lawyer and businessman in Hartford, Connecticut, often jots down notes for poems on his morning walk to the office. He dislikes publicity about either of his careers, and vetoes any about his private life; once, a discouraged Hartford reporter wrote, "No one will ever know what Mr. Stevens eats for breakfast."



The bright satin slipper: addition to the party

Everybody knows the tonic effect a bright hat has at a late-day party: it stimulates. And now that same theory applies to shoes. That's why we're pointing out the brilliant satin shoe as the newest way to brighten up a late-day, dinner wardrobe—not to mention a roomful of people. Naturally, the effect is best when all else is black, or anyway dark....
Right: Green satin slippers; a little black tassel on each, tossing prettily at every step. By Capezio; $15. Bonwit Teller.
The dress: a sweater-and-skirt look. The black wool jersey top buttons down the back; the skirt is a dark gleam of silk satin. By Harmay; $70. Best's; Hutzler's; Montaldo's.
Prettiest between green and black: warm beige stockings by Cannon. Rhinestone jewellery by Weiss.

Paris copy: the sandalled opera pump

Facing page: Fascinating new form of shoe: the sandal with completely closed toe and closed heel (or, to turn the phrase, the opera pump with sandal strapping). This, an idea that began in Paris, now taking form in America—in emerald green satin for late day and dinner; black suède for the run of the day. Worn by both: the tiniest jewelled buckle. By Mademoiselle; each $17. At Lord & Taylor; Hudson's; Sakowitz; I. Magnin.

RUTLEDGE



Paris copies: they're ready now

Opposite: What happens now to a woman's shoulders in Paris, in America, after five-o'clock? Often they disappear—beautifully—under smart fabrics. Here, the way Patou does it: in this case, the dress has knots at the hipline, buttons up the V-back. Shown in black wool; it's translated now in silk taffeta, in the important new beaver brown. About $70; at Gimbels. The hat shown with it: a tiny beige velvet beret.

Below, left: Completely charming example of the biggest news in Paris, here taking the form of a young and easy dancing dress. And this form? Flattering: the high-bosomed bodice sheathing the body; bows at the low hipline. Seductive look: the little bareness between pleated sleeves and shoulder straps. Shown in black taffeta; translated now in black silk taffeta or satin; about $70. At Russeks. The pillbox wears jewels.

Below, right: Beautiful way to dress for dinner—and a very new way it is, because the sleeves are covered; the bodice is long; the neckline high in front, outlined in embroidery. Here, Givenchy's version, shown in black satin; now it's in black silk taffeta; about $70. At Russeks. At the back of the black satin bonnet: one perfect rose.

COFFIN





Paris copies, Roman copy: they're ready now

Below, left: Everything here has just one destination—romantic beauty. Givenchy's short dinner dress, sleeves long; neckline low in front, filled in with black lace (far more seductive than bareness); the back, a deep V. Shown in black taffeta; made here in black silk-and-Enka rayon peau de soie. About $60. The hat: a small crescent worn far back, swirled with feathers.
Below, centre: High and low, fitted and flared—beautiful moulding of opposites. This dinner dress, by the French designer who's made the whole fashion world reconsider its sense of proportion. A peplum lengthens the long fitted torso, petals out above the softly pleated skirt. Jasco's black Enka rayon jersey, all lined; about $120. The hat: a diamond of black suède.
Opposite: How a modern Italian princess might look—and now, a young American. Fabiani's short dinner dress; its torso, long—and lengthened by a satin swath. (Note: how does a Roman beauty wear her hair now? Longer, softer.) The dress: Crestwood's navy-blue brocade of Celanese acetate-and-cotton. About $50.
All three dresses ready in America at Macy's.



HENRY CLARKE



WANDA GAWRONSKA





The influential

furs

Volumes have been written on how to choose furs wisely...thrift tracts have been devoted to instructions for preserving furs. But in these twelve pages of Vogue, we report the news of one of the best fur-preservatives of all: the chemical called *fashion*. This is something a fur must have, if it's to last in a woman's affections. This is something guaranteed when a fur's influential, as here:

This page: Shrug-of-the-shoulder mink (the ease that seems almost impromptu is a strong fashion influence this year). This, three-quarter length, worn here most casually, with a beige cashmere sweater and a tweed skirt. The coat, cut with a collar notched at the front, is natural Canadian wild mink. This and the Pringle cashmere sweater, at Bonwit Teller. Coat, also Frost Bros.; I. Magnin. *Opposite page:* Mink in the colloquial—the easiest greatcoat going. Cut amply, but not a wide coat; big buttoned cuffs and a small shawl collar. The coat, of Emba Royal Pastel mink, at Revillon; Neiman-Marcus; I. Magnin. Bracelet of diamond marbles and gold: Cartier. Capeskin beret: Mr. John. Lipstick news (helpful if you're wearing mink, proverbially, for football): a lipstick with an anti-chapping treatment built into the clear red. It's Helena Rubinstein's "Wear-With-All" red.



PENN



Influential fur– the fur that makes a costume

Here, two coats with rather selective natures: being less than full-length, they're not meant simply to cover a multitude of dresses; they're meant instead to make important costumes out of a few specific clothes. Strong influence, this costume idea in fur; this manner of blackness. *This page:* Black-dyed Alaska sealskin, seven-eighths length, belted in back. Coat to wear with any narrow black wool day dress; certain tweeds. To wear at night over a black velvet sheath. This (by Leslie Morris); and the seal-skin beret: both, to order at Bergdorf Goodman. *Opposite page:* A fur sweater of black Persian lamb with wool ribbing. Costumes it makes? Day ones with full or narrow skirts, with tweed or black wool. Dinner-at-home costume over a white satin shirt, a slim black wool skirt. Hammer Brand processed Southwest African Persian lamb, by Fredrica. At Altman; Thal-himers; Frost Bros. Jewels from Verdura.

PENN







PENN

Influential fur—the fur with its own furs

And who has furs, here? Furs themselves. This influence: of immense fashion importance now. *Left:* Black-dyed Alaska sealskin with a perpetual flatterer in attendance: a collar of Emba Jasmine mink. Here, it's ready to appear at a cocktail party; might be going on to the theatre later. By Fredrica, at Lord & Taylor; Hudson's; Rich's. Van Cleef & Arpels diamonds. *This page, above:* Mink-collared black broadtail lamb jacket—marvellous way to influence late-day and dinner clothes. Jacket, by Vergara (it's Hollander-dyed). Lord & Taylor; Nan Duskin. Diamonds, pearls: S. G. Barnett. *Below:* Short, fur-trimmed sweater—a black broadtail lamb sweater, that is, trimmed with a delicious collection of chinchilla. Influential, a fur like this, late day. By Esther Dorothy.



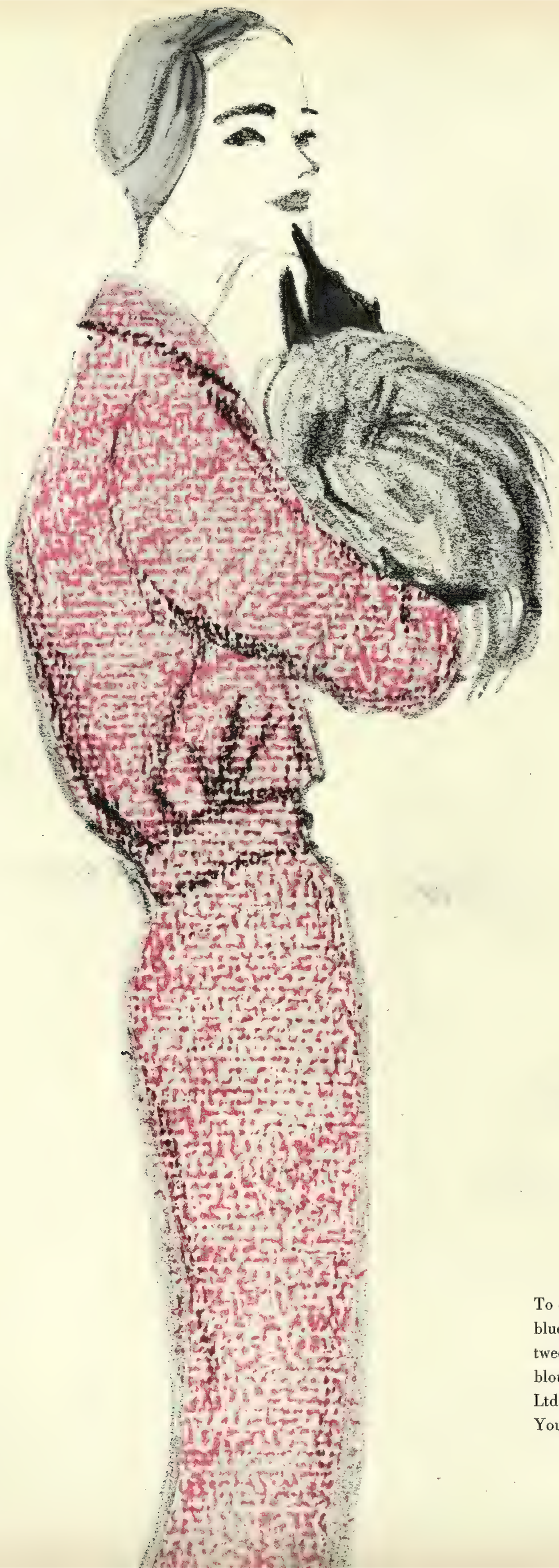


Fur–the all-enveloping influence

Influential? More than that. This kind of coat is capable of running a wardrobe's winter life daily, nightly, country and town. Fur great-coats like these: dream of x number of women. *This page:* In sable—a fur, incidentally, new to the experience of most of the younger women in America, and worth deep thought by any woman about to invest in fur—a great big beautiful coat. That's all. At Bergdorf Goodman; Marshall Field; Neiman-Marcus. The magnificent diamond drop earrings, from Cartier. *Opposite page:* In mink—the delicious smoke-brown-blue shade known as Emba Lutetia Mutation—a great deal of coat, but not a hair too much for the smartest mink-minded woman in the world. Maximilian; Holt Renfrew of Canada. Earrings this time, gold and diamonds: Cartier.

PENN





Fur influence—how it applies to tweed

To our eyes, a perfect application of fur: Norwegian blue fox used as a powder-puff for flecked pink tweed. Shirt-jacketed suit, owner of a taupe silk blouse to match the jacket's lining, by Spectator, Ltd., about $120. Saks Fifth Avenue; Filene's; Younkers; Neiman-Marcus. Fur muff, at Winter.



Application here (and only the woman who understands the elegance of mink as a casual fur rather than as a showpiece fur need apply): a mink sports coat over a straight tweed skirt. Three-quarters, with big easy pockets, big soft collar: in Great Lakes ranch mink. Ritter Bros.; The Blum Store; J. W. Robinson.



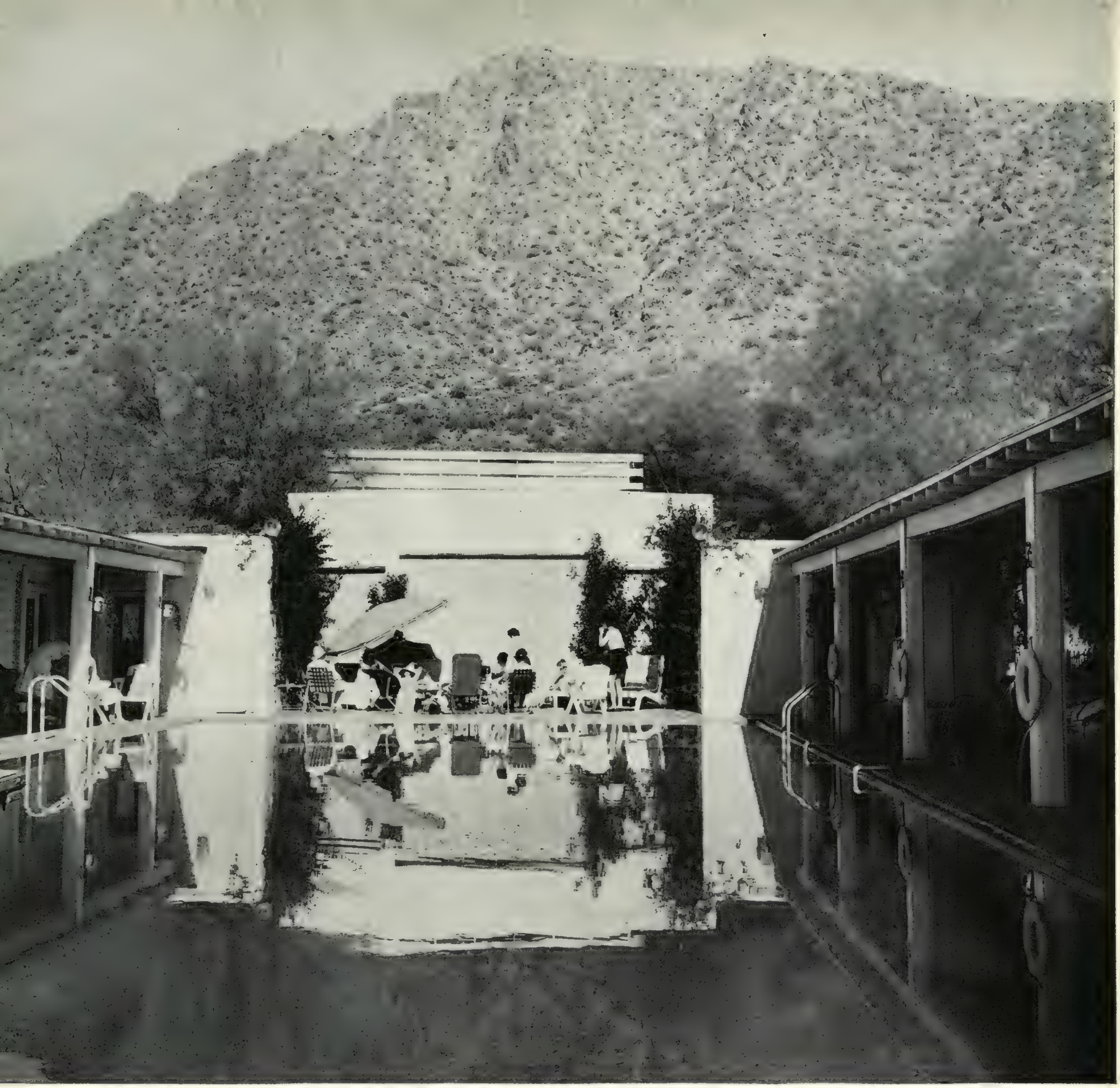
Fur influence—
touching on black

Fur influence? Not necessarily affluence. Worn with a black-jacketed black dress, and immense effect—a muff of silver fox. Costume by Paul Parnes, in black wool, rhinestones; about $175. From Bonwit Teller; Himelhoch's; Montaldo's; The Broadway. Muff: Bonwit Teller. Hat: Hattie Carnegie.





Very high in fashion standing now: the slender black day costume. Outside influences here: small furs. *Left:* Influencing a black jersey daily dress—leopard. Dress in Wyner worsted, by DeDe Johnson, $50. Henri Bendel; L. S. Ayres; Frederick & Nelson. *Right:* Black wool jersey suit influenced by a civet cat beret. Oscar Strauss suit, $155. Milgrim; Neiman-Marcus; Bullock's-Wilshire. Sally Victor beret.



Exercise room at Arizona Maine Chance: the brilliant blue swimming pool

KAREN RADKAI

Discovery in beauty:

underwater exercise

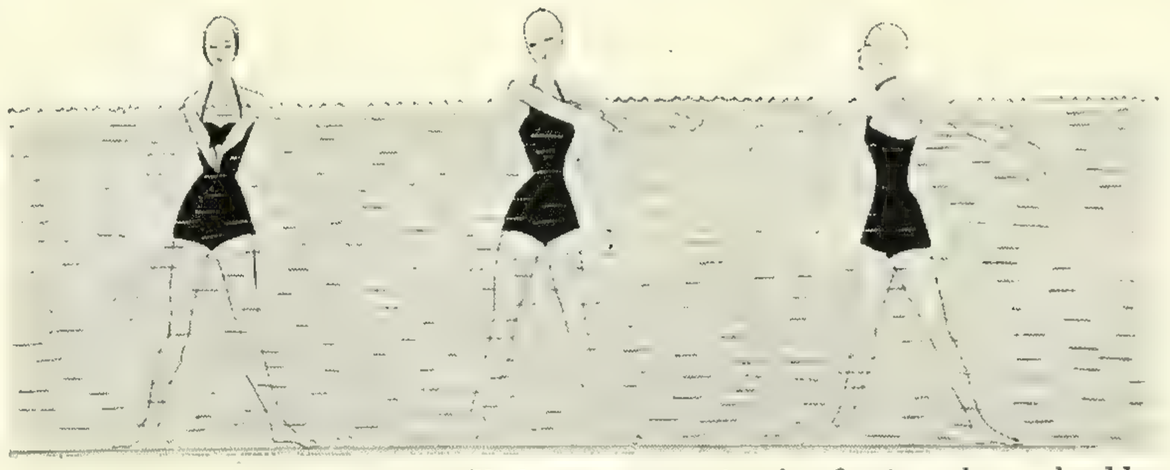
Discovered at Elizabeth Arden's beauty oasis in the desert (Arizona Maine Chance, near Phoenix, winter branch of the Elizabeth Arden retreat in Maine): one of the easiest forms of figure-improvement yet invented—your measurements are floated into beautiful proportion in the brilliant blue water of the swimming pool. The principle: the buoyancy of the water makes exercises easier to do, less tiring; the water's resistance, on the other hand, works wonders at firming the muscles, invigorating the body-tone. Illustrated here, some of the beauty hydrotherapy prescribed for the Arizona Maine Chance visitor—your two weeks' stay there (that's the average) is just your initiation to them; they're to be continued, with continuously slimming results, wherever you swim.



Steps to beauty: palmy staircase at Arizona Maine Chance.



In production here: gourmet food with a low-calorie count.



Underwater exercise for firming chest, shoulders

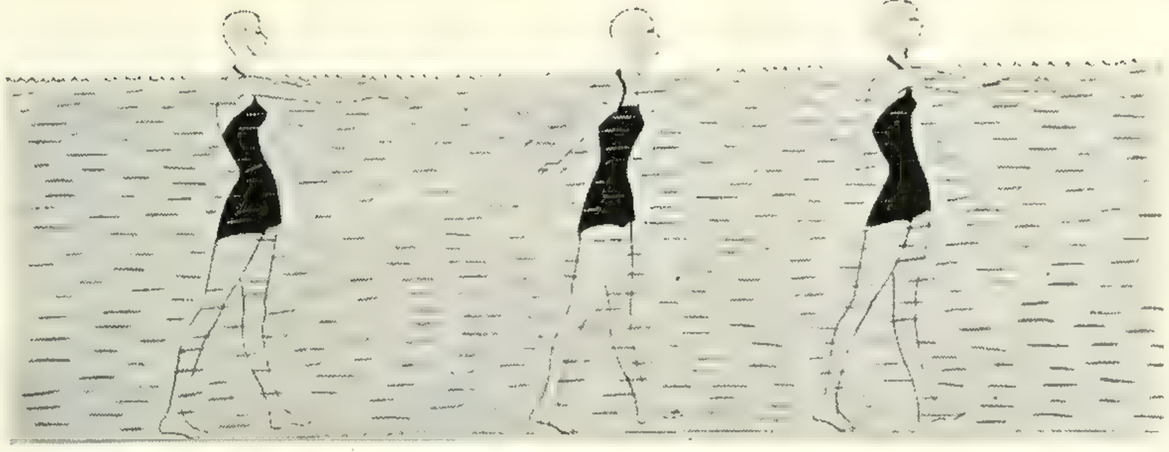


Under-sun facial—a daily pleasure



Doggy-paddling: famous underwater exercise

Another discovery you'll make at Arizona Maine Chance, if it's your first visit to this Elizabeth Arden beauty-hospice: how very *comfortable* the process of revivifying your looks can be. Run like (and looking like) the most luxurious country house, the great white adobe ranch has all the facilities of a big-city Elizabeth Arden salon—the daily schedule of facials, massage, exercise, et al, arrives on your breakfast tray each morning, and is prescribed expressly for your individual needs. Adding to the deliciousness of it all, the Arizona sun and air; the *cordon bleu* cuisine—fit for a gourmet, but carefully calculated to subtract excess weight in record-breaking time.



Tension-reducing routine, underwater

Slimming the stomach—underwater

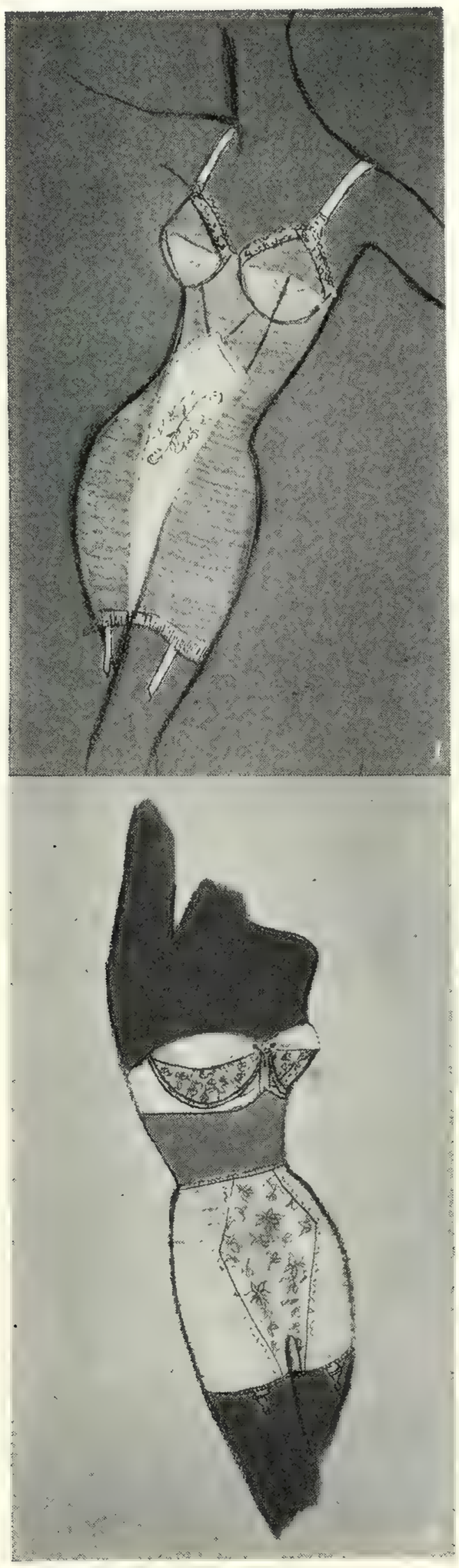


Discovery in America: the new easier form of figure

Ready with the news of an easier waistline, a long smooth hipline: every foundation here. As for brassières: they're now much less pointedly brassière.

1. Perfect description of the new figure in fashion. Nicely moulded torso, much less emphasis on the waist, and longer seeming, somehow. The somehow: a new Jantzen all-in-one that slips on like a bathing suit, moulds from shoulder to thigh, and has a bathing suit's back zipper. $14. Franklin Simon.

2. Neat hipline, front, back, profile. That's the work of a girdle elasticized with Lastex to curve into the small of the back. $8. Strapless brassière with a light little underwire. $4. Both by Formfit, at Stern's.





3. Waist-length, no taller. One of the new pantie girdles that's easy on the waist, but firm about smooth, flat hips. By Vassar, of elasticized batiste. $6. From Lord & Taylor.

4. A slight brassière—wired beneath, but not because it's bent on cleavage. Lace and nylon satin, rounded. By Marja, $5. Marshall Field.

5. A girdle that hangs on the hips as slickly as cowboy Levis. Smooths hip bumps, supports stockings, and presupposes a waistline that's young and taut. Minimum pantie girdle, by Dorothy Bickum, $10. Lord & Taylor.

6. A girdle with a built-in nudge: Keep your stomach in. Well planned for thigh control, too.
By Perma-lift, with Lastex help, $11. Saks 34th.

7. Fascinating arrangement: a girdle that works by traction, and works as well as well-trained muscles.
By Flexees, with Lastex, $9. Arnold Constable.

8. Light and lacy—and strong. This girdle is like the small, delicate woman who's learned jiu-jitsu: it just happens to know how to use its strength. By Treo, $15. Bloomingdale's.

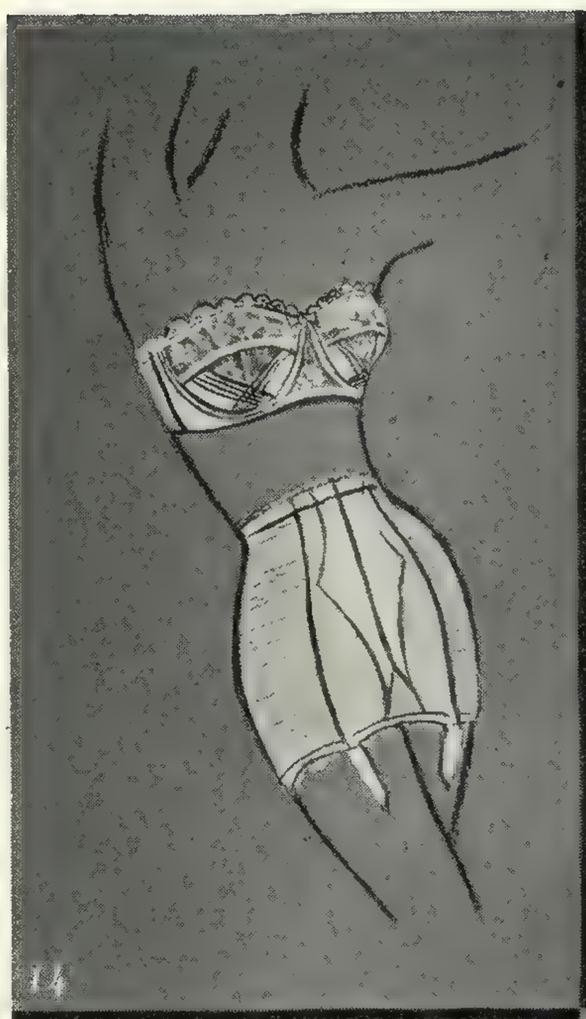
9. New figure: a girdle with a surplice top—its traction pats the stomach flat.
By Sacony, built with Lastex, $6. Gimbels.

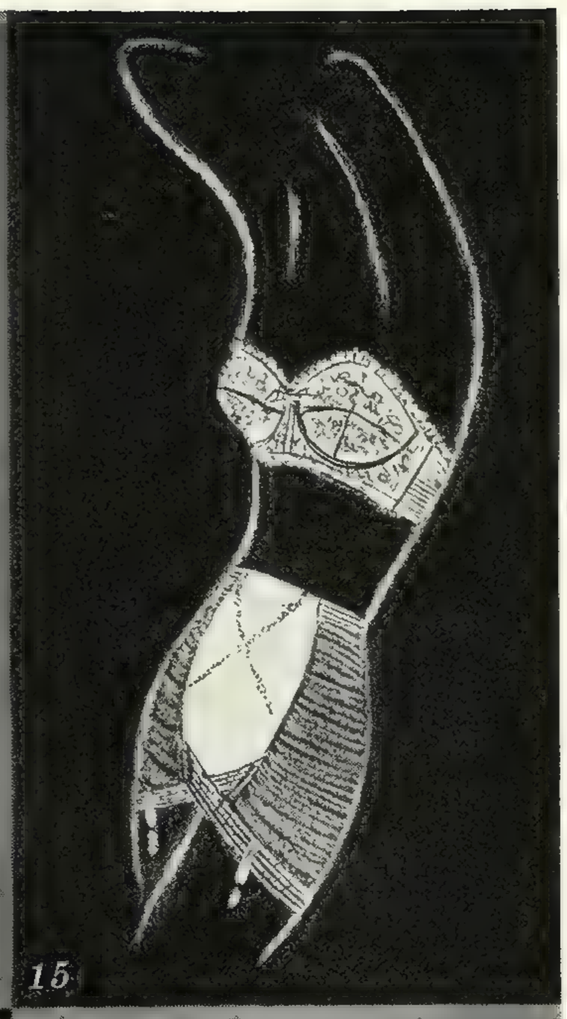
10. Mrs. Exeter's new find: lacy and pretty and black—the crisscross ribbons not just for décor (they're working every minute toward support). News: Dacron here. By Bien Jolie, $25. Bloomingdale's.

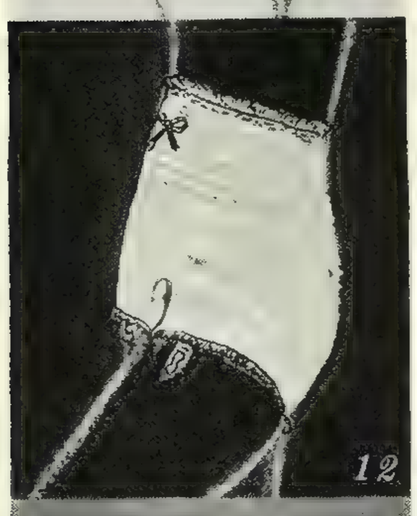


11. News? Just this. A perfectly marvellous new ingredient—
an openwork nylon elastic called Power Fishnet.
Makes a girdle as pretty as pretty underpants—
dramatically slimming ones. $13. Saks Fifth Avenue.
12. The new amount of girdle for the figure
that does pretty well on its own and needs only
a touch of retouching
to fit the new fashion.
A short, firm pantie girdle
in nylon. By Silf Skin,
$4. Davison-Paxon.
13. Black, lacy, pretty:
a brassière with light support,
a new roundness all around. $3;
by Maidenform, at Macy's.




14


15


12

14. One of the new waist-length
girdles (not given to high-pressuring
the waist, because fashion's easier
on waists now) made of a
new-to-girdles fibre, DuPont Dacron.
$6. The brassière, as pretty
as an extremely pretty lace
handkerchief, and designed
to be worn with straps or not, $6.
Both by Nemo at Altman.
15. Held to a line of smooth
firmness, here, by remarkably little
girdle: the hips and upper thighs.
Lastex girdle, $8. Brassière,
of Dacron lace, lightly wired,
the wires upholstered
in foam rubber, $7.
Both, Gossard, at Best's.


13


16


17

16. The perfect way to dress for one of the new
long-torso dresses: a bosom-, midriff-, and hip-smoother.
Strength masked by lace, embroidery, ribbons. By Bali, $13. Altman.
17. Fascinating and beautiful construction, this. The body
of this foundation: powerful, but completely unboned.
The brassière: rimmed with four layers of net going every which way,
so that any way a woman moves, the support's in effect.
By Sarazin of Connecticut, $30. Lord & Taylor.


18


19

18. Fashion-shaped figure—built here
in no uncertain terms. Poirette
all-in-one, $35. Altman.
19. Elastic all the way—the making
of this new slenderness, smoothness.
By Smoothie, $13. Franklin Simon.
20. Cotton inside, nylon outside—
brief, comfortable, effective girdle.
By Munsingwear, $5. Best's.


20



Discovery in fashion: two dresses on a new diet

Both dresses are on a new régime—slenderness. That's what the Paris and American collections prescribe this season, a line not impossible to follow if you step this way: *The dress at left:* Slenderness in a *full*-skirted dress. That is, slenderness in a dress that's noncommittal as to the figure's exact measurements from the waist down. Late-day, dinner, theatre dress of black silk chiffon jersey. By Samuel Winston, about $235. Lord & Taylor; Hudson's; Woodward & Lothrop. Short white gloves, by Hansen. *The dress at right:* Slenderness in a slim-skirted day dress. That is, slenderness that had better be good and slender all the way. New moulding, here: torso-moulding. By Branell, in black Hockanum worsted, about $90. Bendel's Young-Timers; Sakowitz; Frederick & Nelson; Joseph Magnin. *The figure at its new best:* Might be thanks to a diet-régime planned by Frances Denney and timed to make fashion life worth living this year. Called Slim-Trim, it's all-inclusive; covers diet, skin-care-while-dieting—even a touch of will-power has been tossed in for good measure. For details, page 163.



HORST



VOGUE PATTERN S-4550



VOGUE PATTERN 8359

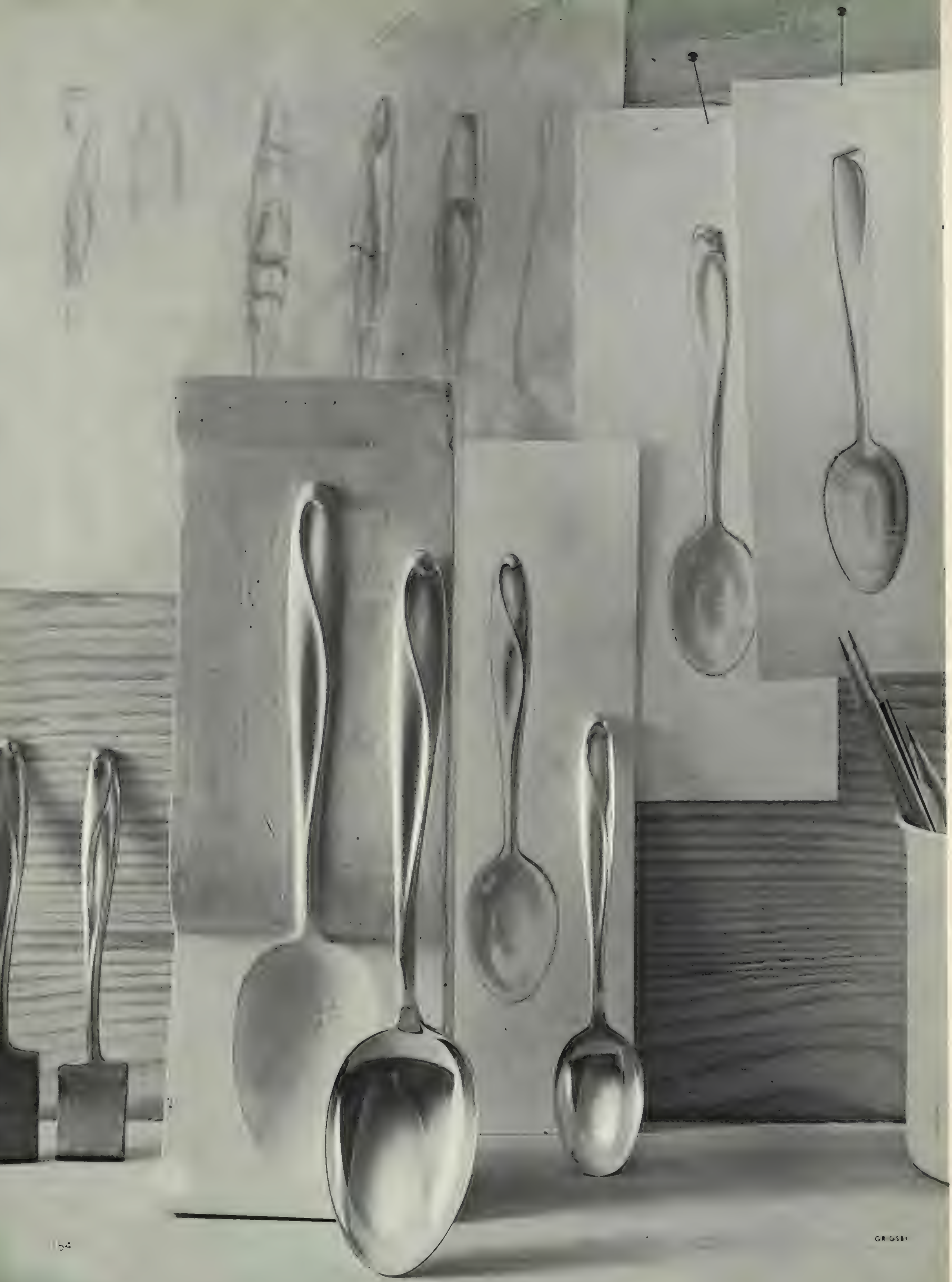
HORST



VOGUE PATTERN S-4489

Vogue Patterns:
after-five plans for the shirt dress

The shirt idea: newest when it's luxurious (in Paris, it went so far as to be ermine).
Here, three shirt dresses to make for late-day parties, dinners;
all, a matter of simple lines in rich fabrics. Bare shoulders: nowhere in sight.
Opposite, above: The Midas shirt dress—the touch (via a sewing machine) that turns
an uncomplicated shirt into a shimmering costume. Tailored to the point of French cuffs,
tiny trouser pleats, but made in a luxurious fabric: example of elegance coming simply from
the material. In this case, a light golden jacquard (Celanese acetate and
Enka rayon) by Onondaga. Evans rhinestone carryall. Pattern No. S-4550.
Opposite, below: The velvet shirt dress. Covered up for dinner: new way to dress
after five. Beautiful surface for this cover: black velvet. Here, the shirt is softened
with an easy collar (widened, loosened), a gently bloused back;
beautifully transformed in the company of jewel buttons; net and rhinestone
(the hat, John Frederics); black fox muff. In rayon velvet, by Crompton.
Cover charge for this smart coverage? In your own hands. Pattern No. 8359.
Directly above: The chiffon shirt dress—fresh, unexpected result of combining a classic
line with a classic fabric (here, silk chiffon). The skirt floats in pleats;
the long sleeves are the new late-day cover. The only substantial weight in this picture:
earrings; ropes of stones and fake pearls, by Marvella. The dress is made here
of Onondaga's light beige chiffon. Pattern No. S-4489.
For back views, sizes, and yardages, see page 171.



Sterling silver: how it grows



This page: One way to make silver grow: keep it in circulation, as here. Silver, like pearls, ought to be in constant use—it's no pleasure in a vault and it tarnishes if neglected. Here, daily uses for small pieces of silver—julep cups, sauce bowls, baby cups. Each has been filled with *short*-stemmed flowers that might be picked out of a garden (it's a horticultural fact that short-stemmed flowers have the longest seasons) or picked up at the florist (where prices often go by stem-length—the longer the higher). Short-stemmed flowers massed close together are charming in little silver "vases"—and this won't hurt silver. (If you're faint-hearted about an heirloom, you might tuck in a lining of aluminum foil.) *Shown here, at the top:* Garnet roses—or crimson rosettes—and baby's breath in a sauce bowl, a Paul Revere copy by Lunt, $20*. *Next:* White hydrangeas in a Patrick Henry julep cup. By International, $18*. *Directly right:* Tawny button chrysanthemums in a small tankard. At Robert Ensko, $110*. *Below:* Full-blown roses in a bonbon dish—"Damask Rose"—by Heirloom, $13*.

Opposite page: Nine stages in the life of a silver spoon (seems it isn't just born in the mouth). A pattern for table silver begins on the drawing board—the sketches in the lefthand corner—with various designs evolving toward one mellifluous line of a spoon. From one selected sketch (top, right) two models are made by hand—these are in the lower left corner (notice they don't bother to shape the bowl of the spoon). From this step, the long swirl emerges in sharper relief. Then, a final drawing and a finished-off handmade spoon which is tested for "audience reaction" (one strategic centre of opinion: women's colleges). Then the plan to manufacture the pattern is definite. For each piece, a plaster model is made (the tablespoon model is left of centre). Using this model, the die cutters make delicate steel dies from which the silver will be cast. One such final product: the lovely tablespoon in the foreground. This pattern is "Silver Sculpture," made by Reed & Barton. $32.50* for a six-piece place setting.

*ALL PRICES INCLUDE TAX

Clothes with a place in the country



1

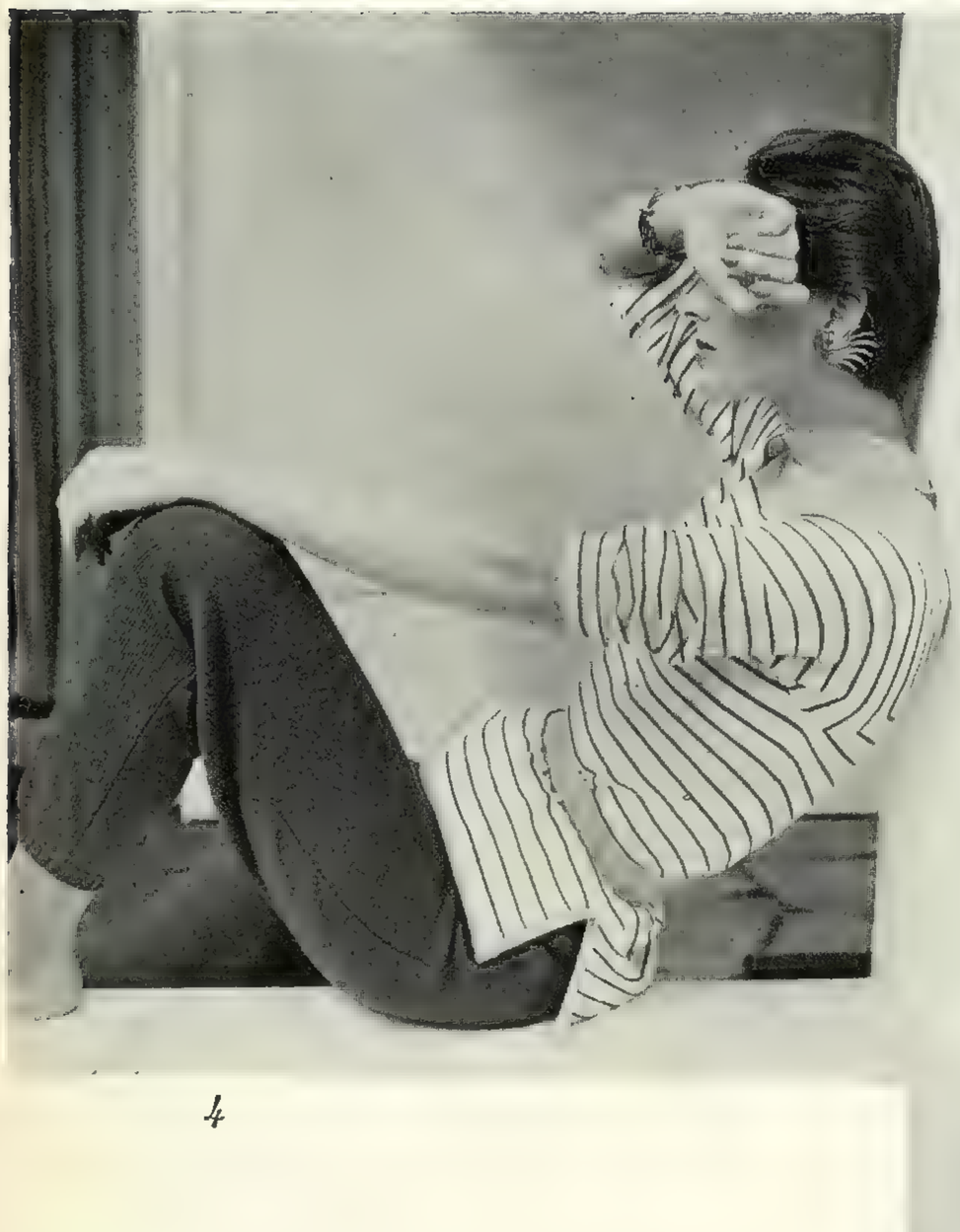


2

HORST



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These costumes: at home in very different locales. In front of a highly urban TV set; or a highly rural apple tree; or in the great suburban in-between. 1. Western civilization: California ease applied to country clothes for the whole country. Slim grey flannel skirt; $8. Red jersey shirt of Orlon-and-wool; $9. By Koret of California. At John Wanamaker; Macy's, San Francisco. Ganson bag of California saddle leather; at Lord & Taylor. 2. The sweater-and-skirt look, soft and easy: the way it's worn, the way it feels, its upkeep. Apricot-coloured Orlon-and-flannel skirt, with its own apricot-coloured leather belt; $18. Matching Orlon sweater; $8. By Alex Colman of California in Milliken fabrics. Bloomingdale's; Bullock's, Los Angeles. 3. A white shirt, cut like a man's—but, unexpectedly, knitted. Worn with cuff links (for reasons of smartness), fake pearls (for feminine reasons)—these, by Richelieu. By Hollywood Knitting. $18. At Saks Fifth Avenue. 4. Italian idea, California translation: a loose shirt, eased further by side slits; white, charcoal, orange; about $10. Grey slacks, knitted yet tailored; about $15. By Westwood Knitting. Monet earrings. Altman; I. Magnin. 5. Smart way to look at home by the fire. Lean heather-beige slacks in a Stevens flannel; $14. Matching blouse; $7. By Fleischman of California. The long stole, by Echo. Castlecliff earrings. Saks Fifth Avenue.



You might say these four costumes were purse-size—by way of price tag. The highest is $40. The lowest is $13. The look is—in every case—a good look for town now. *Far left:* Smart way to look uncoated; smart silvery lining for a fur coat. A dress in a black-and-white mixture; shirtwaist ease, slim skirt. By Martha Manning, of Mallinson's tweedy Celanese acetate-and-rayon; $13. At Stix, Baer & Fuller; D. H. Holmes. *Left of centre:* Two-piece dress of tweedy black acetate-and-rayon, velvet-collared. We like it with a snowy scarf. By Peg Palmer, in a Cohama fabric. Price? A ray of sunshine on a winter day: $13. At Vandervoort's. The Coblentz bag, at Bonwit Teller. *Right of centre:* Red jersey made with careful details—stitching at the collar, little buttons. By Paul Sachs of Wyner jersey; $30. At H. P. Wasson; Popular Dry Goods. Smart furry way to have a purse: Norwegian blue fox purse-muff at Harold J. Rubin. *Far right:* Now wearing its own fleecy wool jacket; later, taking longer furs: a tweedy wool sheath of black and cognac-coloured checks, bowed at the neckline. Loose and easy over it, the jacket. By Minx Modes in junior sizes; $40. Saks 34th; Stix, Baer & Fuller.

Clothes with a place in the pocketbook



LEOMBRUNO-BODI



FRANCES MCLAUGHLIN

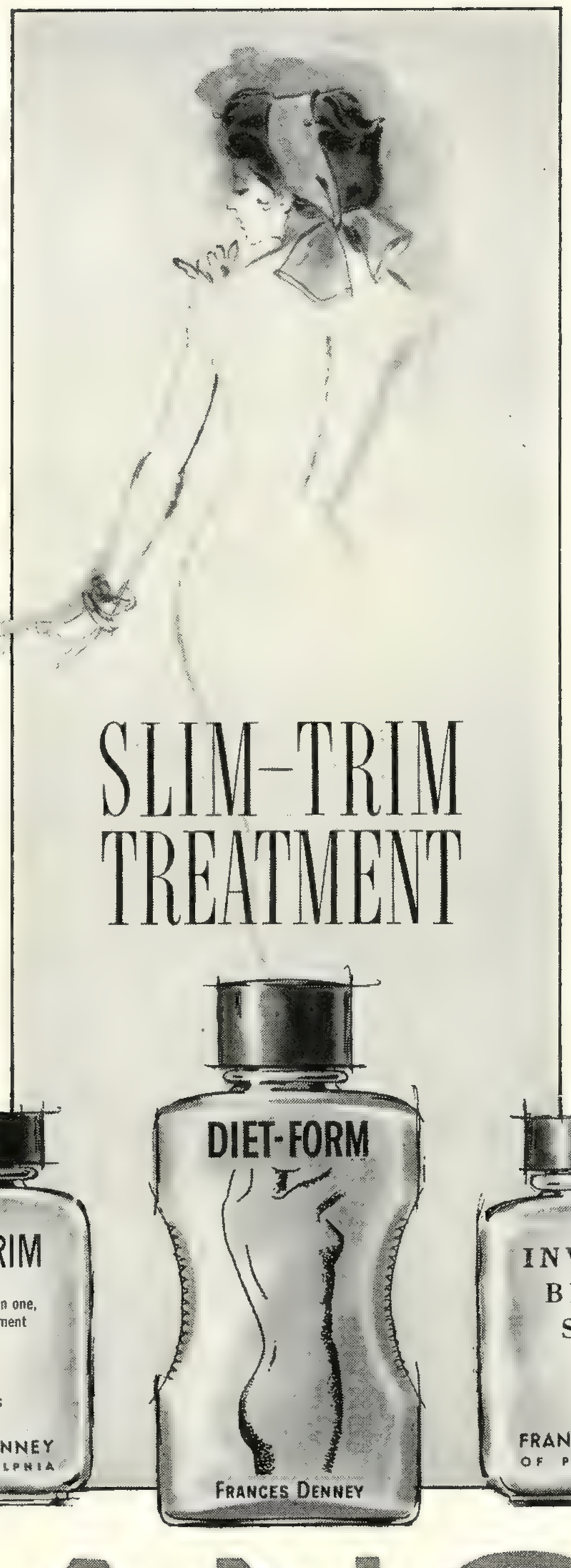
New flower bed Delicious idea: blue roses blooming on nylon tricot fitted sheets, on nylon tricot nightdresses for a little girl and her mother. This bouquet, practically everlasting; it looks like a spring morning, wears like nylon. Single upper sheet, $15; lower, $13; ruffled pillow sham, $6. Mother's gown, $13; peignoir, $20. Little girl's gown, $6. All, by Kayser. Completing the blue-and-white charm of the bedroom: a spread of luxurious white cotton tapestry, designed in Switzerland for Ottavia; $80. The wool blanket, exceptionally deep and lightweight; these fluffy-as-snow qualities, made by a brand new weaving process. By Chatham, $50. Everything here, at Lord & Taylor. For more details, and the bedspread in other patterns, see page 162.

You can have a slender figure and a firm, youthful looking face and body

Frances Denney introduces the Slim-Trim Treatment — the first and only *complete* beauty treatment that helps you lose weight, helps firm flabbiness of face and figure — and helps you *stay* slim.

SLIM-TRIM — *tiny capsules that help you lose pounds and inches.* Slim-Trim gives you vitamins and minerals for a wonderful sense of well-being while you diet. It discourages overeating. A non-caloric, vegetable cellulose controls your appetite and gives you a well-fed, satisfied feeling. Slim-Trim contains no harmful drugs, and only 4 capsules a day instead of the usual 8 are needed. With every purchase of Slim-Trim you will get special menus from Vogue's famous Diet X, small enough to carry in your purse. You can cut calories and enjoy delicious meals. *No rigid diets.* $3.50.

DIET-FORM — *the cosmetic that acts like a "body-lift."* Diet-Form helps to firm and tighten your skin through the mid-riff, hips, upper arms, any spot where pounds or ounces slip away. Massaged onto the skin, Diet-Form leaves your skin petal-smooth . . . helps firm "skin-sag" which tends to appear as you lose weight. Diet-Form is a must for every woman, on a diet or not, who wants to keep a firm, smooth, youthful looking body. $5.00, plus tax.



INVISIBLE BEAUTY STRAP — *an amazing cosmetic that acts like a "face-lift."* It acts to firm, brace and tighten the skin of the face and neck. Massaged onto the skin before you apply your make-up . . . that wrinkled feeling seems to be smoothed away. Jawline puffiness and mouth to nose lines seem to vanish. You can see and feel it working against signs of age. Invisible Beauty Strap acts in minutes—lasts for hours and hours. It is the perfect cosmetic for every woman interested in her facial beauty. $5.00, $8.50, plus tax.

Most important, Frances Denney Slim-Trim Treatment helps you keep your slender, firm, youthful appearance . . . helps to prevent those pounds and inches from creeping back.

Be as slender as today's fashions demand. You will be pleasantly surprised to discover how easy it is with the complete Slim-Trim Treatment Trio. $17.00, plus tax (with a golden pillbox). At finest cosmetic counters, or write Frances Denney, Philadelphia, Pennsylvania.

FRANCES DENNEY

Duane jewels

as bright as the stars

. . . as worn by the stars



Sold in better jewelry stores everywhere

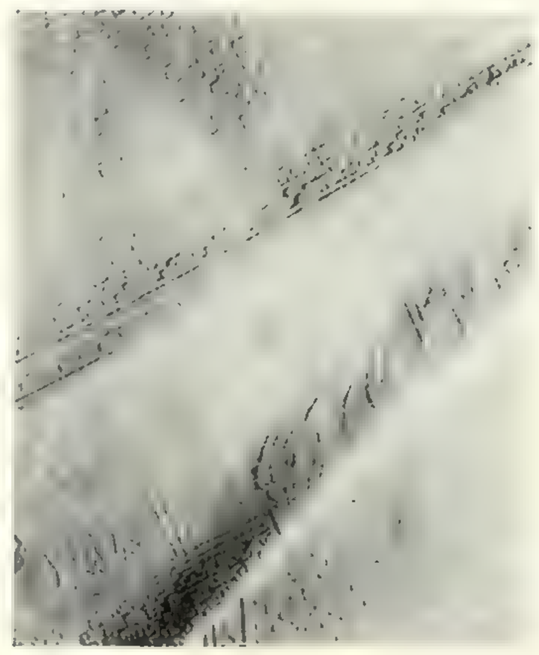


Necklace and Earring Set shown from
Duane's "Glamour-Ice" collection. Boxed 20.95 plus tax.
Matching Pin 5.95 plus tax.
Other Duane "Glamour-Ice" sets from 7.95 to 33.95 plus tax. Gift Boxed.
DUANE JEWELS Co., Inc., Providence, R. I.

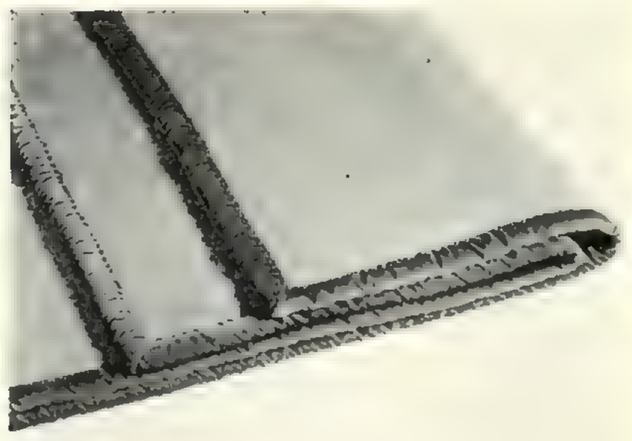
Flower bed: more varieties

(Continued from page 160)

Further details on how to dress a bed. A close-up of the fluffy blanket; a look at the cotton tapestry bedspread in other patterns. All, Lord & Taylor.



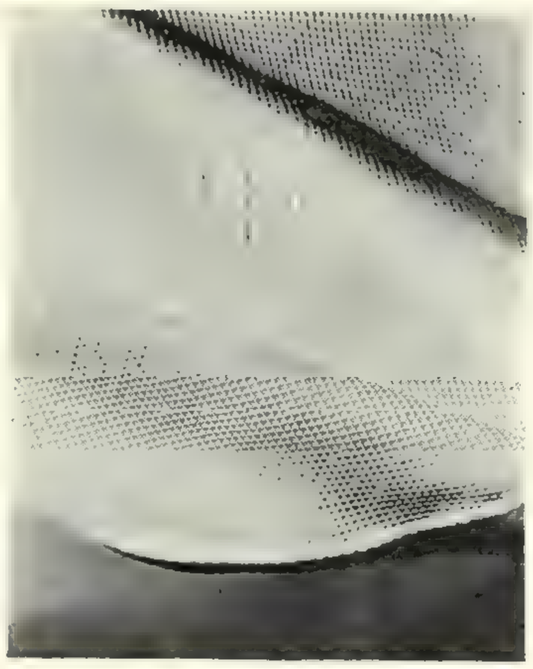
Left: Coverlet in a pretty tulip border pattern, made with piped edges. Like all the Ottavia spreads shown, this is heavy white cotton tapestry. The single size is $40; double size is $50.



Right: Chatham's blanket, "Elegance"—its lightweight thickness made by a Belgian process exclusive with Chatham in America. In blue, pink, green, yellow, lilac, or white.

MIEHLMANN





Above: Coverlet in a rose pattern, its scalloped edges piped in heavy cotton tapestry. It comes in white only . . . but it could be dyed. The single size is $60; double size, $70. By Ottavia.

Left: Coverlet, this time in an all-over dot pattern. With faced scalloped edges: single size, $50; double size, $60. The single-bed size spread, with ball fringe: $60. By Ottavia.

Discovery in beauty



MIEHLMANN

This is about a quiet diet. It's a diet so well planned, so complete, so systematic that there's not much to talk about: all one does is go on it, look better for it, and probably dress more satisfactorily because of it. Here's how it works. In one package, called the Frances Denney Slim-Trim Treatment, the following are to be found: A diet (more about it in a minute); 80 tablets to provide vitamin-bolstering and appetite-curbing at one and the same time (four of these tablets are to be taken each day); a lotion called Diet-Form to be used as a massage lotion (the masseuse being one's self); Invisible Beauty Strap to wear under make-up (to help fit the skin to its new slim contour). How this diet goes anywhere you go: there's a little pillbox to hold a day's supply of Slim-Trim capsules; there's a matchbox folder to help select from any menu food that's on the diet list, and a calorie-counter that's the business machine of any conscientious dieter. The diet itself has proved itself (it was drawn from Vogue's own Diet X). Now it's improved itself by including skin care while you diet. The Slim-Trim package, $17*. Lord & Taylor.

Measuring tape above. Related to the diet only by inches, this chrome metal ruler works as paperweight and cigarette lighter. $22 inc. tax, ppd. Leopoldi Importers, 441 Plymouth Court, Chicago, Ill.

*PLUS TAX

I dreamed I went on a safari in my maidenform® bra*

Look who's after big game... me!
...the most dangerous figure in the Congo.
Completely ambushed by admiring glances for my fabulous form.
No girl on the hunt ever had more fatal ammunition than a Maidenform bra.

Shown: Maidenform's Maidenette* in acetate satin with lace. Also in nylon taffeta and in broadcloth with lace... from 1.50



*REG. U.S. PAT. OFF. ©1954 MAIDEN FORM BRASSIERE CO., INC. JEWELRY: MONET COSTUME: COLE OF CALIFORNIA



A HANDFUL

OF ELEGANCE

Unmistakable fashion brilliance for this season and all others by Whiting and Davis in silver or gold finished Oromesh.

And the inside story for this and her other bags might easily be found in the matching golden Mesh-Mates: a cigarette case in regular and king size; a comb case; a wallet; a change purse and a high-brow case for her spectacles. See them at all fine stores.

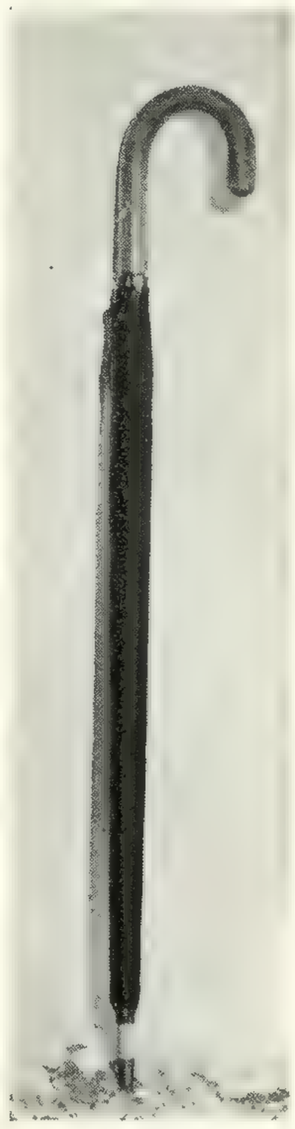
WHITING & DAVIS COMPANY, INC., PLAINVILLE, MASSACHUSETTS

HAND IN HAND WITH FASHION — SINCE 1876

Sole Distributors to Department, Specialty, Bag Stores:
MAX TANNENBAUM COMPANY, 72 MADISON AVE., NEW YORK CITY



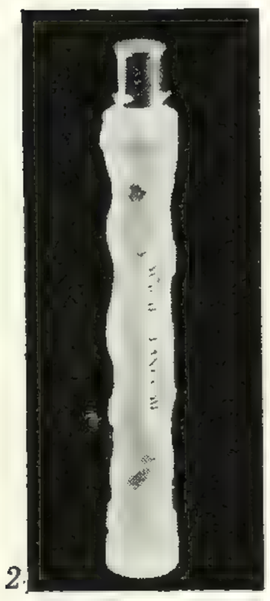
In Vogue for Men



Here, handsome versions of smart accessories for men, in town. The virtues of these: their correctness and their long life—their quality makes them several-years possessions. *The hat:* Likely to be seen even more often this year than last, this kind of black derby. One reason: it looks well with the Chesterfield coats which more and more men are ordering for town. The lightweight derby shown above, with a narrow 1⅞" brim, by Scott & Co. of London. $17. *The umbrella:* One of the best ones made—this is firm black silk on a sturdy shank, with a Malacca handle. Noteworthy: its light weight. By Briggs, $29. This, also from London. *The shoes:* As fine a pair of shoes as a man could own. These are made to order—and handmade, entirely. The pair shown here, made as narrow as comfort allows, are wing-tip brogues of supple black English calfskin, $85. Hat and umbrella, ready now at Saks Fifth Avenue. Shoes, to order there.



Discoveries in beauty



2



1



3



4



5

MIEHLMANN



6



7

Five o'clock: important timing this season for fashions (witness pages 94-101). Nice timing, too, for atmospheric effects—the kind perfumes can create. Here are some proved successes—plus reasons why. 1. Caron's Muguet du Bonheur, a true lily of the valley. A success partly because it *is* an identifiable flower scent (men suddenly become *so* knowledgeable about gardening). An innovation here: a secret chemical in the domed cap of this new purse *flacon* prevents leaking. 2. Lancôme's Magie, a spellbinder composed of sandalwood, jasmin, iris—in finest romantic tradition. Cast any spells lately? 3. Evyan's Most Precious—a perfectly valid claim, this name (one reason why: it's a perfume valued for its strange, intense floral sweetness). 4. D'Orsay's Fantastique glistens in a glass pyramid. A provocative scent, tinged with citrus: this crisp sweetness makes it remembered. 5. Rigaud's Un Air Embaumé: an international favourite for fifty years. Reason? Does anyone ever tire of sunshine and flowers? 6. Guerlain's L'Heure Bleue, the world's most famous twilight, a deep, rich fragrance. The news here for its devoted wearers is the purse-size *flacon*, that travels everywhere. 7. Flair by Yardley, a welcomed change of pace among the classics, shines with an exciting neon-brightness.

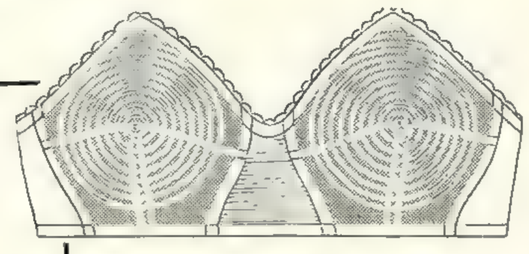
a NEW fashion-making discovery

brings new charm to your beauty zone★



Expect to be delightfully surprised—yes, even thrilled—when you see and wear this new Life Romance Bra. The advanced new design combines a princess styling with circular stitching of Nylo-Braid—a new material exclusive with Formfit. One look inside and you'll get the "inside story" of the Life Romance beauty secret.

Won't lose its shape even after countless suds-ings. Won't wilt on hot, sticky days. Always keeps its fresh, dainty look and feel.



Here's the "Inside Story" of Life Romance

See how deftly stitched concentric circles of exclusive Formfit Nylo-Braid support and hold the cup. This is why the Life Romance molds to lovely, accented, rounded contours . . . uplifts you naturally, beautifully and lastingly!

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THE FORMFIT COMPANY, CHICAGO, NEW YORK

New!



DuBarry Bloom

If you've ever had trouble applying rouge...and who hasn't?...this is for you!

DuBarry Bloom is a wonderful new way to blush your cheeks with fresh, young color.

So light-textured and creamy, just the tiniest bit is all you need for a dreamy-soft, natural-looking blush!

Bloom smooths on quickly and so evenly, there is *never* any blotching or streaking. Never a hard, artificial "rouged" look.

Sounds like magic, but Bloom comes in just *one* shade and gives *each* her *own* prettiest color glow! $1.10 *plus tax*



by RICHARD HUDNUT

WESTERN CANADA: CALGARY, BANFF, AND VANCOUVER

BY PEGGY TALBOTT NOYES

More and more Americans are going to Canada, for more and more reasons. A new one is Canada's rushing economic boom, now making many Canadian towns almost commuters' stops for U.S. businessmen. Not new, but good reasons are the wonderful scenery, the sports—notably skiing in winter, fishing in summer—and the good-neighbourly, friendly people. Here, then, is a quick close-up of three places in Western Canada that many Americans will visit this year, for business or pleasure, or a pleasant mingling of the two.

A sudden town rising off the prairie, with wide streets, large office buildings, and a population of 165,000, Calgary, Alberta, is north of Montana's westernmost edge and a sturdy thirteen-hour flight from New York. According to Leslie Roberts in his book *Canada: The Golden Hinge*, "Calgary . . . is the free-and-easiest city between the Rockies and the Lakes. Its westernism at times seems almost Hollywood-inspired, but remove the Stetsons and the cowboy clothes it dons for its annual Stampede—which is Canada's great wild-and-woolly show-of-the-year—and Calgary is still a big-hearted, cheerful, and generous town. It is not a prairie city . . . nor is it a wheat city, though it is on the western fringe of the wheatlands. Calgary is a cow town and an oil town and its personality has been affected by these preoccupations in much greater degree than it has been influenced by grain."

Probably only once a year, for Stampede Week (the cowboys' World Series) in early July, does anyone travel to Calgary purely for vacation pleasure. Then, after tickets have been selling for six months, thousands of tourists (and contestants) overflow hotels, boarding houses, and trailers, square dance in the streets, get breakfasts of flapjacks at the chuck wagons, wander through the Exhibition and livestock sales, and cheer at the rodeo events climaxed by the hell-for-leather four-in-hand chuck-wagon races.

But for fifty-one weeks of the year Calgary is Big Business. Plans are going ahead now for the $300,000,000 Trans-Canada Pipe Line, backed by the Murchison Group of Dallas, Texas, and the Milner Group of Edmonton, Alberta. The pipe line will carry natural gas east across the nation from the Prairie Provinces to Toronto, Ottawa, and Montreal, with a possible side-spur down to our Twin Cities.

Calgary, alert, secure, and comfortably settled in its fourth oil boom, has an atmosphere of maturity rather than the adolescent scrimmaging of a boom town. After booms in 1914 (smothered by World War I), and 1923, the major discovery of oil started in 1936 with a well drilled in Turner Valley by the late Robert A. Brown, senior. Now his son, curly-haired, forty-year-old Robert, junior, is the head of Federated Petroleums, Ltd., one of Canada's largest independent oil companies. Another, Western Leaseholds, Ltd., was founded by Eric Harvie, a lawyer who, in 1943, leased almost half a million acres of land north of Calgary and, four years later, found himself sitting pretty in the middle of a new field when Imperial Oil's Leduc Well blew in, followed nine months later by the Redwater field. Together they brought Calgary its fourth boom. Harvie formed Western Leaseholds, started drilling, and has literally been making millions ever since. (The American public never realized the importance of the Leduc field until a well drilled by Atlantic Oil dramatically blew up a year and a half later and newsreels and newspapers spun out pictures of the fire.) Now people in Calgary are talking of a new giant oil discovery, just a year old: Pembina field, which may prove to be Canada's biggest oil field so far and one of the biggest on the continent.

Calgary and its population show little of the Texas flamboyance of the "oil rich." Growing rapidly, with good modern apartment houses and uninteresting tight-packed developments of ranch houses, Calgary has a few magnificent houses, mainly modern in architecture, but no flashy hotels and a dearth of good restaurants. There are no night clubs or bars in this dry area. In town there is the muted green Pump Room, a restaurant with counter and comfortable wall seats, and a few miles out, the Skyline Driving Range where businessmen like to lunch during the summer. Eamon's, seven miles out on the Banff Highway, is a low, rambling building with, on a clear day, a good view of the fifty-mile distant foothills of the Canadian Rockies; mainly for steaks, and for fried chicken—delicious and tender as it is pressure-cooked before frying.

Three private clubs, the brightly decorated Petroleum Club, the 400 Country Club, or the older, more staid Ranchmen's Club, have good food, and outside of these, probably the best meals are served at the Palliser Hotel. Well run by the Canadian Pacific Railways, with plain but comfortable rooms and excellent service,

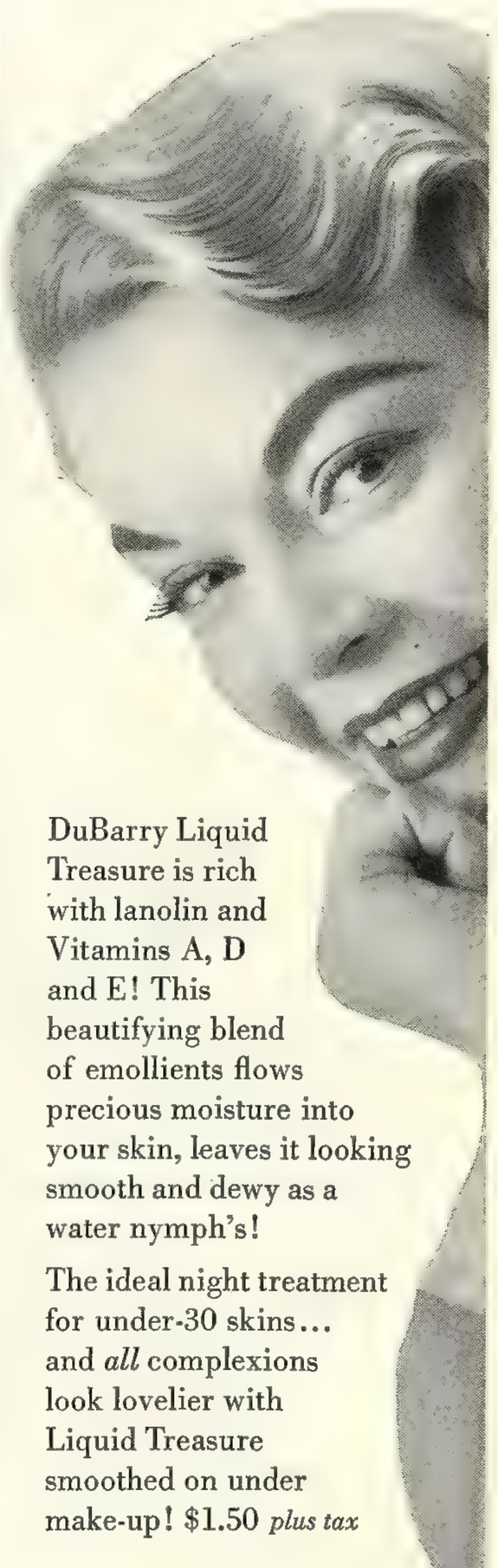
(Continued on page 167)

New!



DuBarry Liquid Treasure

A unique moisture balm that mists skin to a cooler, fresher beauty!



DuBarry Liquid Treasure is rich with lanolin and Vitamins A, D and E! This beautifying blend of emollients flows precious moisture into your skin, leaves it looking smooth and dewy as a water nymph's!

The ideal night treatment for under-30 skins... and *all* complexions look lovelier with Liquid Treasure smoothed on under make-up! $1.50 *plus tax*

by RICHARD HUDNUT

WESTERN CANADA

(Continued from page 166)

the Palliser leads the hotel list in Calgary. There are also the smaller Royal and Wales, or for a family hotel, the York.

Bright note to travellers: Trans-Canada Air Lines has regular flights to Calgary from Toronto, hopes to have a direct flight from New York to Calgary in the near future. And Canadian Pacific Railways have now put new vistadome cars on their crack trains.

P.S. There's an expensive, excellent little shop in Calgary called La Boutique, with beautiful French bags and belts, English woollens, and some general surprises.

P.P.S. Calgary spasmodically has a "chinook," actually a warm moist wind which arrives unexpectedly from the west. A chinook can break through a violent cold spell in half an hour and stay for a day or a week. In his book, *Fun in the Foothills*, Dr. G. D. Stanley quotes this tall tale:

"One day during the big snow, Johnny had to go to Calgary. He harnessed the horse, hitched him to the sleigh and set out. When he was about half-way to Calgary, he heard a rustling noise. He knew what that was. It was a chinook stealing up behind him. He whipped up the horse, but the harder he whipped the harder blew the chinook wind. The snow melted like magic. 'Boys,' says Johnny, ' 'Twas all I could do to keep the front runners on the snow! Those back runners was raisin' a hell of a dust storm!' "

Banff, about a two-hour drive west from Calgary, tucks in under the Canadian Rockies in the beautiful Bow River Valley of Banff National Park. Just outside the town and up one hairpin turn after another is Mt. Norquay, where the chair lift operates winter and summer. In the winter, the Lodge there (offering a place to sit and a bite to eat between ski runs down the slopes) isn't much to brag about, but the vegetable soup and cinnamon twists are. The scenery is just as impressive in the summer, and then, when The Lift Room opens at the Lodge, visitors can swing up on the chair lift at dusk as the sunlight glides up and off the snow-capped peaks of the Rockies, have a breath-taking look around, and then swing down for a good steak dinner at The Lift Room before driving back down the mountain. When the sun sets, the lights go on along the lift, and from the town it all looks like a Christmas tree to beat Rockefeller Center's. (A new tea room will open soon near the *top* of the lift, so people can eat with their heads just that much more up in the clouds.)

Since Banff's "season" is really from June to September, the town is somewhat closed up the rest of the time, though Banff's hot springs steam away for the hardy who want to plunge from the below-freezing weather into a hot outdoor pool. During the winter, skiers go to the Mount Royal, King Edward, and Cascade Hotels in the town. Simple, comfortable, and reasonably-priced, these three small hotels offer the best available meals.

In June, the six-hundred-room Banff Springs Hotel opens with its two swimming pools. (It's difficult even to get a meal there if you are not a guest.) This enormous castle of a building looks down on the Bow River ribboning through the golf course. For those who want less of a resort life: Becker's Bungalows about a mile south of town, overlooking Banff from Tunnel Mountain, with some cooking facilities in the motel-like accommodations; and The Homestead, a small clapboard and knotty pine restaurant near the railroad station. For a little local colour, incidentally, Banff draws chiefs, braves, and squaws from the nearby reservation for some tribal shenanigans and contests in the mid-July Indian Days.

Note: Lake Louise, with the clear lake itself backed by Victoria Glacier and the reaching Rockies, is just forty miles from Banff.

It takes twenty-two hours by train to cover the five-hundred-odd mile run from Banff to Vancouver, a magnificent trip, winding through spiral tunnels in the Canadian Rockies, over mountain passes, by milky jade glacial waters.

This summer, from July 30 to August 7, Vancouver held for the first time the British Empire Games. For these miniature Olympics, with twenty-two countries of the British Commonwealth participating, the city built a new stadium to seat twenty-five thousand and a new swimming pool at the University of British Columbia. (*Note:* some of the buildings on the five-hundred-and-forty-eight-acre campus are interesting examples of modern—very modern—architecture.)

American visitors can find fine English bone china at T. Eaton Co., which is one of a national chain of department stores, and sweaters or English woollens at Woodward's department store or at the Hudson's Bay Co. Incidentally, these Hudson's Bay retail stores bring in less than half of the huge company's major revenue. Besides their trading posts all through the northern wilderness of Canada with its large population of trappers, the company owns an interest in nearly one-twentieth of all western Canadian land, including the mineral rights, and their land grants checkerboard the map. Consequently most of the major oil discoveries in western Canada's boom have brought revenue to Hudson's Bay Co.

Hotels and motels: the Vancouver Hotel, run efficiently and jointly by the Canadian Pacific and Canadian National Railways; the Georgia; and the Sylvia, a pleasant hotel on English Bay, but some twenty blocks from the centre of town. From Sylvia's Dine-in-the-Sky restaurant there is a lovely view over English Bay to the mountains of Vancouver Island. The Kamlo Motor Hotel on English

(Continued on page 168)



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Succès Fou

Sleeping

Mrs. Exeter's list

Much of this issue of Vogue is meant for Mrs. Exeter—even though it hasn't been monogrammed with her initials. The following—all good choices for Mrs. E.:

The cover costume. Certainly the coat; possibly the dress, if Mrs. E.'s arms are firm enough.

Page 94. For a very special Mrs. Exeter—a slim, smart woman whose feeling for polished chic is an example to many a younger woman.

Pages 98, 99, 100. These, too—for the Mrs. Exeter described in the preceding paragraph.

Page 104. Yes, this Dior costume; a perfect Mrs. Exeter costume—the colour, a new joy in her wardrobe.

Pages 106, 107. The Zuckerman suit, the Carnegie suit—both are slim *and* slimming; both stand at the top of fashion this season.

Pages 120, 122. Both are "yes—if" costumes; that is, yes, if Mrs. Exeter's figure is something of a marvel.

Page 123. As marvellous an evening coat as Mrs. Exeter could own, this or almost any year. (She'll probably be glad to see it, too—since her evening-dress-preference invariably runs to the *floor*-length dress.)

Page 129. A covered sweater-and-skirt dress for Mrs. Exeter's late-day life? Yes, when it looks like this.

Pages 134-141. Every fur shown here: smart new choice for Mrs. Exeter, if she's planning fur this year.

Pages 142-145. Suits, dresses, and furs—all for Mrs. Exeter. New colouring in the suit, page 142—particularly nice for a grey-haired Mrs. E. whose figure has stayed on the slim side.

Pages 148-149. Several very good foundations here for Mrs. E.—notice particularly the black all-in-one on page 148, lower right.

Pages 150-151. New forms of slenderness for a slender Mrs. Exeter; arms here, notice, very nicely covered.

WESTERN CANADA

(Continued from page 167)

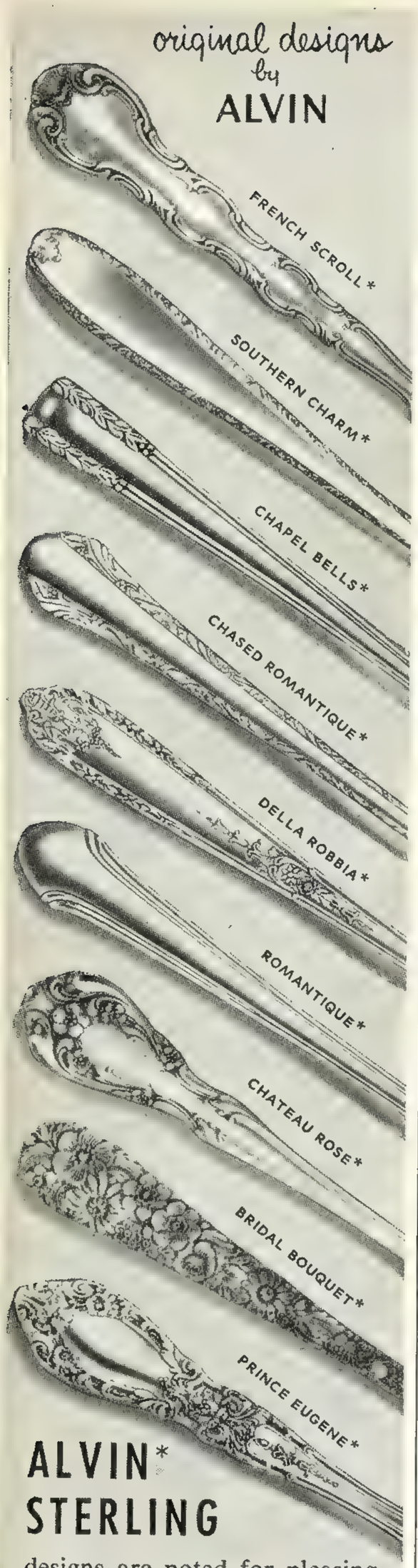
Bay, and the Vancouver Colonial Motel closer to town are both modern and good, though rather cold-looking from the outside. Many people who plan a somewhat lengthy stay prefer them to the hotels.

Bars are just entering the life of Vancouver (the city has always been dry), so the popularity of restaurants will doubtless shift according to which ones serve drinks. But these eight are all good (none outstanding) in their own way. For Chinese food: Ming's, a big place with indirect lighting screened by bamboo. The Bamboo Terrace, with plain booths, no frills or atmosphere, but the best Chinese food. The Steak House, a converted private house with three small rooms, dimly lit, and with about fifteen tables total; popular for late dining, with the big rush about eleven P.M. Monty's Spare Ribs for chicken, spareribs, and steaks, with cow hides and ox-cart wheels on the walls. Down the block from the Vancouver Hotel, Royce's Cloud Room Broiler, a shiny restaurant, with the ceiling dropped in cloud shapes, and steaks cooking at one end of the room on a rotating gas broiler. Henri's Smörgåsbord, with its heavy dark panelling; the Pavillon de Paris, on Lost Lagoon near Stanley Park; and Maurice, out in Park Royal in West Vancouver, nicely French with an outdoor patio, delicious omelettes, and steak served in paper-thin slices.

Like Banff, Vancouver has a chair lift running winter and summer on Grouse Mountain; it looks out over the Harbour from the North Shore. Nearly an hour from town, the Lodge at the top of the *second* chair lift has good meals, music, and a roaring fire (when necessary) in the crude chalet.

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*TRADE MARKS

NO PAGAN HANKY-PANKY

BY SIR ARTHUR GRIMBLE

FORTY years ago in the Central Pacific atolls, the average Gilbertese villager was apt to swing a very fast hatchet at a wayward wife and her tempter. For that reason, the British authorities found it expedient to force the hospitality of their island prisons upon the guilty parties. It was happier for everyone concerned, after all, to treat a civil wrong as a penal offense rather than allow those dreaming lagoonside villages to get cluttered with the corpses of the sinful. But alas! poor pretty, fickle Marina of Tarawa had to learn her lesson. Not even the seclusion of our headquarters prison was sanctuary enough to save the tip of her impudent nose from amputation.

The government's extreme poverty was the real root of Marina's trouble: we simply could not afford big prison staffs in those days. It followed from this that our cheerful brown wrongdoers roamed the government station from dawn to dusk doing outside chores almost wholly unguarded. Not that they disliked their all-but-freedom under the whispering palms; but it suited Marina's husband too well: he had only to stroll into the station and spy long enough from behind some bush to see exactly when she separated herself from her working-party.

Her addiction to illicit smoking helped him. The morning he struck, a sister of hers from the village had kindly dropped matches and a pipe of tobacco beside her, as she weeded the path by my office. What could a poor girl do then but grab the contraband treasure and make for the seclusion of a clump of blossoming *uri*-trees near by. I don't know how long she had enjoyed her smoke in the scented shadows before he was upon her. It was her rending screams that first brought me and the office staff rushing into the picture. We found her lying in a welter of blood, her cotton jumper off and held against her face. "*Bairiu! Bairiu!* (My nose! My nose!)," she was moaning.

Her nose, in short, was gone. He had bitten it off. It was one of the things short of murder that jealous husbands sometimes did to fickle wives—an absurdity and a horror grossly compounded. But it did not spell tragedy for a heart as stout as Marina's. Even in the extremity of grief for her broken beauty, she lost neither her head nor her humour. "He spat it out at me before he ran off, saying, 'Do what you like with that!' " she told us with a faint giggle, as she stood up and walked off to the hospital. "Perhaps, if you can find it now, Doctor Sowani will sew it on again, and it will stick, and that man will be somewhat disappointed."

None of us had the faintest hope of any such miracle for her, but we did start a search and presently someone found the piteous fragment. Within half an hour from then, the doctor—or, rather, Chief Native Medical Practitioner Sowani, the mainstay of Tarawa Hospital and trusted friend of all the islands—had it back in its place again, and by heaven! Marina's faith in him proved utterly right. I don't know whether he sewed it on or merely used adhesive tape, but it did most gloriously stick.

The nose came out of the hospital slightly changed in shape, but what it had lost in academic beauty it turned out to have gained ten times over in glamour. It became the first wonder of Tarawa. Visitors from all over the group came to look at it. A number of suitors offered to marry it. But, as she pointed out, the repaired job still belonged to her husband; he hadn't started divorce proceedings and she certainly didn't intend to start any against him, she said.

I had a long private talk with her shortly before her man was brought to trial for his crime. I like to dwell on this part of the story. She was by then passionately against the idea of a prosecution. Her argument was that he would never have been tempted to snap at her but for her initial unfaithfulness; therefore she herself, not he, was the one to blame for the whole thing; and now that he was good enough to want her back, self-spoiled creature that she was, why should the law come butting in to punish him.

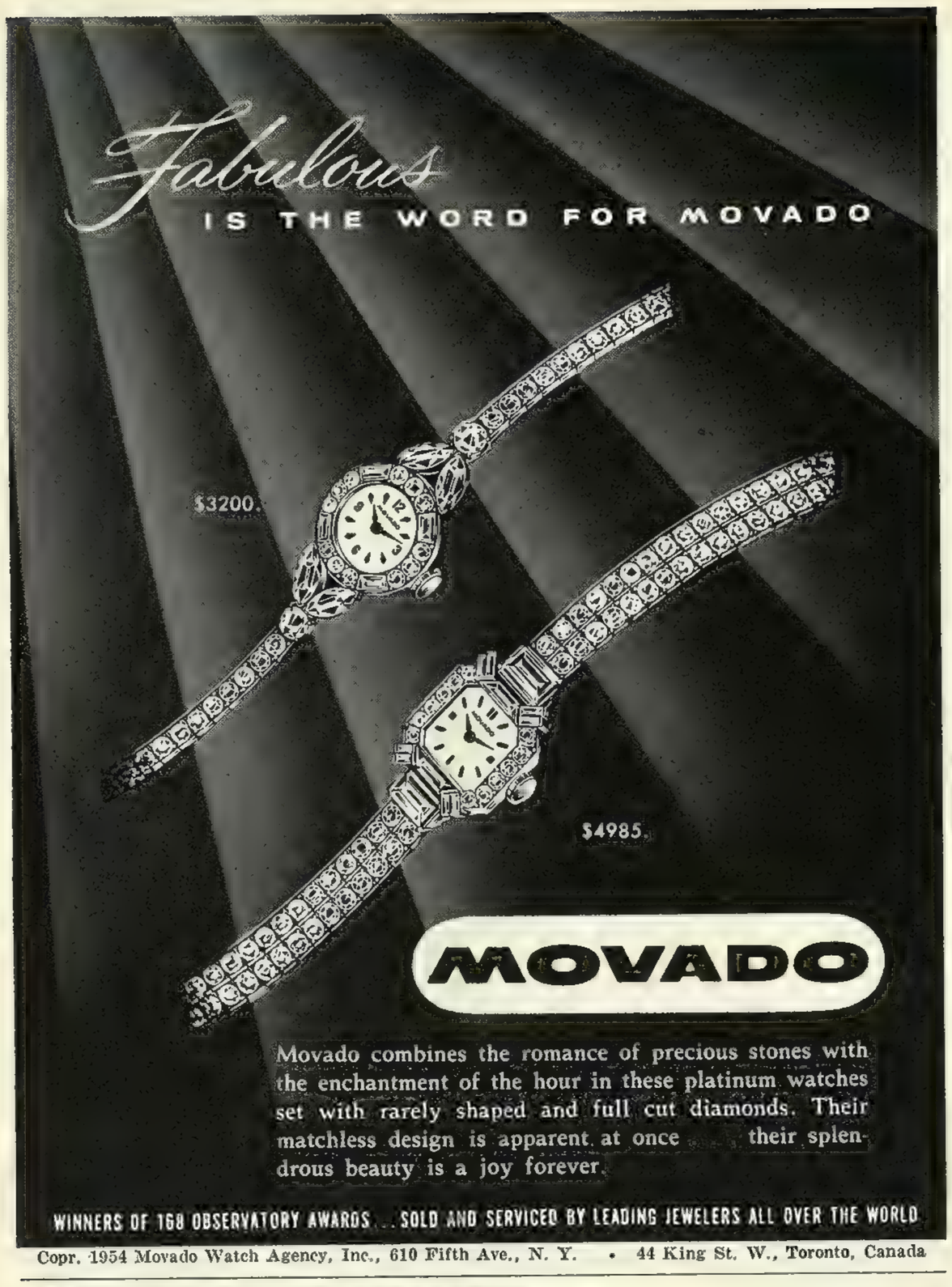
Well, who was a District Officer to interfere with a wife's conscience or call her generous constancy in question? I didn't try to do so, but pointed out instead that she herself, so far, was the only known witness against her husband. She evidently took this to heart (and heart is the operative word here) because when he stood before the native court, she testified on oath that she hadn't really seen her attacker, and hadn't recognized his voice either. As nobody could catch her out, and her previous allegations had been quite informal, and the accused had a copper-bottomed alibi in any case, he left the court without a stain on his character. It was rank perjury all around, I haven't a doubt of that. But, legal quibbles apart, what is ultimate truth? Nobody knows for sure; people do have visions of it though, and Marina clearly valued hers higher than a bite in the nose. Perhaps, in her unenlightened heart, she confounded it with love, and love again with such things as humility and forgiveness. But I can't swear to that. All I know is that it led her back to her man. She and he lived very happily together from that time on.

* * *

Erring wives did not entirely monopolize the Gilbertese market for generosity. There was Taratake, for example, a much wronged husband.

(Continued on page 170)





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NO PAGAN HANKY-PANKY

(Continued from page 169)

Taratake knew of his own goodness that, only given time to cool down, he could condone practically any slip of Laughter-of-Waves, his wife. So he brought her to the government office one day, saying, "Kurimbo (Grimble), this woman has sinned. She has deceived me twice before, and I have forgiven her. I love her. But I fear I shall strangle her this time unless you lock her away from my anger for at least six months."

The proposal struck Laughter-of-Waves herself as reasonable. She had no wish to be strangled; besides which both she and her partner in crime were eager to afford Taratake the solace of an official expiation. I accordingly recommended the two to the favourable consideration of the native court, which obliged all of us by sending them to prison for six months each.

Taratake's only apparent fault after that was too much forgiveness. Yet can there ever be too much? And then, who but a nincompoop—which he certainly wasn't—could have remained untempted by the weakness of our penal organization? He had once done a year in our prison at Tarawa (I forget what for) and this valuable experience, plus his wife's clever use of the latitude we allowed for midnight song, plus the happy chance that the women's wardress was his father's sister, practically forced him to arrange the sort of reconciliation his impetuous heart ached for.

The facts began to come out only after the event, that is to say when Laughter-of-Waves was back in her village, and I heard that she had given birth to a ten-pound son. This was pleasant news in itself, but a question of time rather puzzled me. The penal records said she had been discharged just five months previously. It made disturbing biological arithmetic for the cloistered seclusion of a female prison, unless one accepted spontaneous generation as a normal occurrence. I asked them to come and have a private chat with me. The baby came with them, a very agreeable infant.

Our opening talk was about a maiden known to Gilbertese mythology as Nei Matamona, who—so the story ran—had once upon a time been visited by a sunbeam as she lay basking in a secluded pool, and so became the mother of the burning twins called Bue and Rirongo. It seemed worthwhile to ask Taratake if, having regard to his wife's miraculous case, he proposed to call her baby by either of these names. But he said no; as a Christian (though Laughter-of-Waves was a pagan) he didn't believe in those old stories. And, besides, he had another name in mind. There was nothing to do then but to apologize to him at once for what had happened in the female lockup and congratulate him in the name of humanity for his generous readiness to father an interloper's child, or, in Gilbertese parlance, the son of a rat.

This was, however, more than a virtuous mother could take in silence. Laughter-of-Waves spent the next ten minutes drawing attention, with floods of indignant tears, to the astounding resemblances between her baby and his father. All that time, Taratake sat with an arm round her waist, nodding his head at every point she made and shaking his head with such reproachful looks at me that I felt lower than a worm. Nevertheless I did want the facts, if only to assess my own gullibility, and presently they came tumbling out.

It emerged, to begin with, that Laughter-of-Waves was a most accomplished sorceress. Her spells, she claimed, had twice won Taratake's instant pardon for her wilful ways; therefore it was only natural to turn to them again for help in prison. She didn't want him throwing eyes at other women while she was locked up; wasn't she right in that, she asked. I had to admit I thought she probably was. It was nice to hear from her then that the prison wardress, Taratake's aunt, had held absolutely the same opinion—so much so that she in person had obtained from her nephew three strands of his hair for the right kind of spellbinding.

Laughter-of-Waves herself had organized the community singing. "Do you remember?" she reproached me. "You once sent your cook over to the prison three nights running, to beg us not to sing like lunatics. You see, everyone had to sing loud; otherwise, they would have heard the words of my spell, and it wouldn't have worked." She was good enough, after hearing my apology, to let me have the words in question. Here is the slightly expurgated English rendering of them:

Mr. Hair-of-his-head, Mr. Hair-of-his-head,
Go you to him, to Taratake!
Whisper my name when he dreams, when he wakes, when he walks among the women.
Draw him by the hand,
Draw him by the foot,
Draw him by the heart and entrails to me.

He thinks only of me;
He dies for love of me;
There is no woman for him but me, no love, no lovemaking but mine.
He comes to me, he comes, he is here with me.
With me, Laughter-of-Waves-o-o-o!

The burning of a single hair at the end was enough to speed the indwelling spirit on its amiable way.

I don't know how it strikes you, but I thought it pretty natural that three performances of a ritual like that should have started Taratake dreaming of his wife, especially as he knew from his helpful aunt exactly when the series began and ended. The third performance completed, he said, he had allowed Mr. Hair-of-his-head one night to come and draw him by the hand, a second to do the same by his foot, and a third to deal with his heart and entrails. "But, Taratake," I ventured to protest at this point,

(Continued on page 171)

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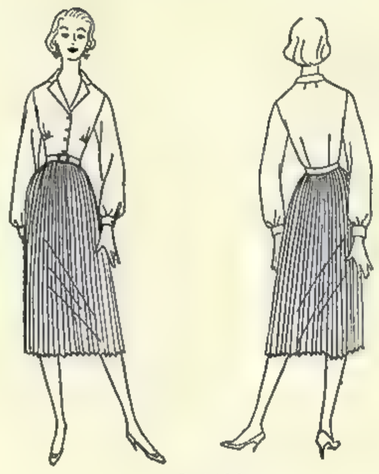
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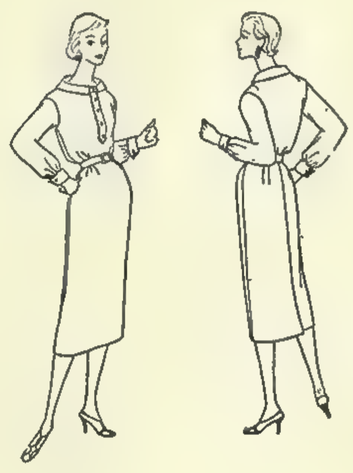
VOGUE PATTERNS

(Back views of the patterns shown on pages 152-153)



S-4489

At left: Pattern S-4489. Shirt dress in sizes 12 to 20 (30 to 38). 4⅜ yds. of 39" fabric needed for size 16. (Photograph: chiffon.) $1.



At right: Pattern 8359. Shirt dress in sizes 12 to 20 (30 to 38). To make size 16: 3⅝ yds. of 39" fabric with nap. (Photograph: velvet.) 60 cents.



S-4550

At left: Pattern S-4550. Shirt dress in sizes 12 to 20 (30 to 38), 40. For size 16, 3¼ yds. of 48" fabric required. (Photograph: jacquard.) $1.

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NO PAGAN HANKY-PANKY

(Continued from page 170)

"you're a Christian! You can't go playing about with pagan spirits like that, you know." The dignified reproof in his answer left me sorry I had spoken: "Sir, you have forgotten that it was my own hair. The spirit of it was as Christian as I am myself."

So, on the fourth night, the spirit led him to the wardress's quarters in the jail yard. It was easy going after that, because another spell held his aunt bound to her mat in a miraculous sleep. This again was religiously blameless. She was a Christian like himself and had supplied the sorceress with her own eyelashes for the sleep ritual, as an insurance against every kind of pagan hanky-panky. Comforted beyond measure by this thought, Taratake took the key she had forgetfully left by a lighted hurricane lamp and pressed serenely on with his mission of forgiveness into the female lockup.

Everything was ready for him there. The other lady inmates had plaited garlands of perfumed flowers to hang about the whitewashed walls. They lay now, magicked asleep, on the concrete floor. They had to be on the floor, because their wooden pallets were needed to make a little cubicle where his wife awaited his forgiveness. But what could hard lying matter to them, who slept so fast and dreamed so deep of love fulfilled in the scented darkness?

"And how many times did they have to be magicked altogether?" I asked Laughter-of-Waves when all was told.

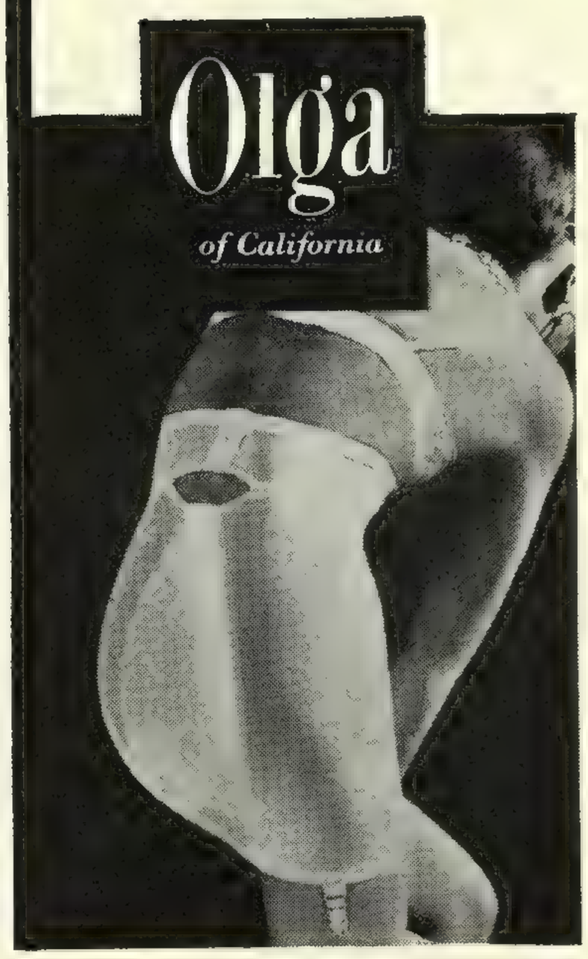
"Only six," she replied. "You see, it was difficult. We started the night you left on a tour of the villages, and finished the night before you said you were coming back. You wander round the station a lot at night, and we didn't want to cause you offense."

I was grateful for their tender feelings. For the rest, what was to be done? One can't wheedle confessions from one's parishioners only to put the dogs of the law on their tracks. So I asked weakly what their idea of a fair thing was. They had it all ready: "We thought," said Taratake, "that it would be nice if we called our son Kurimbo after you." I looked at the cheerful cause of all our talk. He really was extraordinarily like Taratake. It was an honour to be his sponsor.



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LA PROVINCE DE Québec

IS THERE A NEW KIND OF COURAGE?

(Continued from page 111)

drill which formed the training of an old style army had this object.

The soldier was taught, from the moment he entered the army, to cease to think of himself and to think only of the regiment. His uniform, usually brilliant and splendid, added to his regimental pride. He was never asked to do anything alone. When he advanced his friends were on either side of him, when he charged he charged shoulder to shoulder with his comrades. Battlefields were small, by modern standards even Waterloo was fought in a teacup; and the soldier could see for himself how the tide of battle was flowing. When he fought he fought hand to hand, his blood up, cheering, yelling, cursing, in a state of intense excitement. Sergeant Clowes, for instance, a great fighter who left a vivid description of the battle of the Alma, got so far beyond himself in the struggle that he never noticed he had been wounded. When the Light Brigade charged at Balaclava they rode down the Valley of Death shoulder to shoulder, so close that the men shouted to each other, "Come on, come on." "Don't let those B———s of the 17th get ahead of us" yelled a trooper of the Thirteenth Light Dragoons, as they raced down to the guns and death.

Contrast fighting in the past with what is asked of men in wars today. A boy of nineteen leads a patrol in Korea, crawling in the dark, silence except for the wind, every man so separate as virtually to be alone. The boy is not, like Sergeant Clowes, a seasoned professional soldier. He has not chosen to be a soldier at all, he is British doing his two years' National Service. "Were you frightened?" he was asked. "Terrified. I thought every bush was a Chinaman." Two Americans are in a foxhole, isolated. They are not professional soldiers, they are drafted men. One is an automobile salesman, the other a provision dealer. "The worst of it was that we seemed to have no connection with anyone," one man said afterwards. "We were not part of an army. We were fighting a war on our own."

War in the jungle has the quality of a nightmare. An armoured column sweats its way along a jungle track in Malaya. No enemy is to be seen; the jungle is apparently without human life. The heat is crushing, the insects a torment. A sergeant incautiously puts out his head. Instantly a shot rings out, and the sergeant falls back dead. And suddenly the jungle is alive, it rings with shrieks of brutal mocking laughter, though no one is to be seen. After two or three minutes there is silence. The column plods on and sooner or later the episode is repeated. Another man is picked off and again from an unseen enemy come shrieks of laughter. Easier perhaps to charge at Waterloo.

One of the most powerful weapons against fear is a sense of responsibility. The soldier today is very conscious that he is responsible to his comrades, to the plan of campaign in which he is a unit and above all, if he is an officer, to his men.

Yet this sense of responsibility is a modern growth. Gronow in his military anecdotes relates a story of a young officer who came out about 1809 to fight in the Peninsular Campaign. He brought two carriages, one containing his baggage; three servants, and a stud of horses. When he was sent on outpost duty and found he could not take his comforts with him, he mounted his best charger, ordered his carriages to follow him and remarking that campaigning was not intended for gentlemen, went home. During the Crimean campaign of 1854 Lord George Paget, a man of unquestioned courage who rode in the Charge of the Light Brigade and survived, resigned his commission after the battle. Winter was coming on, he had married a young wife just before he left England and he felt he had done enough. Without a thought for the men he was leaving behind, he went home. However, public opinion was changing. To Lord George's astonishment he was cut in his clubs and he rejoined.

In wars of the past there were pauses. After a battle, even after a bombardment, there came a lull. Armies were not capable of continuous fighting for months and years; their organization and equipment had to be overhauled. Owing to difficulties with transport and supply, campaigns were seldom fought in the winter. When winter came armies went into winter quarters, rested and began fighting again in the spring. Nor, on the whole, were battles fought in darkness. In a phrase common in history books generals "waited for daylight." Terrible though campaigns of the past were, soldiers had some respite. There were opportunities to recover, there was time to draw breath. Modern war never stops. Stripped of his military splendour, crouching in the mud he is dressed to resemble, the modern soldier is called on to fight and endure, night and day, winter and summer, not for weeks or months but for years.

The incessant pounding of modern war constitutes the greatest threat to courage. Endurance gets worn down. It is possible to be brave for four weeks, more difficult to be brave for four months, very difficult indeed to be brave for four years. Often, however tight a man's hold on himself, his body rebels. In the desperate winter of 1917 in World War I regimental doctors had a sudden rush of cases of fevers, mysterious pains, loss of voice. These cases were nearly all men who had been fighting for two years or more. They were not malingering. Against their wills their bodies were rebelling against the intolerable strain.

In World War II this experience was not unknown to civilians. A woman who had met the London blitz of 1940 and 1941 with comparative calm found when the blitz was renewed in 1944 that her physical self

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BRAQUE

(Continued from page 119)

difference between the modern architecture of his "work temple" and the cosiness of his home. The studio is all stark white and luminous; the house, intimate and dark. He relaxes in this small dark cottage from the radiance of his studio.

The walls of Braque's living room are painted in different shades of warm yellow-orange, the furniture is dark wood. Hanging on the walls are brass and silver platters, spoons and forks, wrought metal of old design, as though the problem of catching glints of light constantly preoccupies him. Into this dark house intense light pours from small windows hung with bright yellow curtains; there is the gleam of light on silver, metal, sculpture, and the intense vibration of colour from fruits and meticulously arranged bouquets. Flowers are everywhere, in bold, unexpected arrangements made by his wife. He has been married to Marcelle Lapré for fifty years, and together they have lived through the exciting struggle of early twentieth-century art.

Madame Braque comes in, a small, serious woman, with extraordinarily tender, perceptive blue eyes. Under her smart simple hat the eyes and the nervous curve of the mouth express intelligence and wit. She is adored by their friends, amusing them with countless anecdotes. Music plays an important rôle in her life—her favourites are Bach, Vivaldi, Mozart, and Buxtehude; she even bought Erik Satie's piano.

On the lawn in front of the house a tent has been erected. Some biscuits are brought out and again the refinement of all Braque's life is revealed: the biscuits have been warmed. We drink his favourite white wine, Muscadet, a fragrant, airy wine, innocent and easy to drink under the midday sun.

At seventy-two, with his pure white hair, he seems a much younger man. There is great humanity and penetration in his pale-brown eyes. There is a weighing of everything in his look. He weighs and compares you, the surroundings, your actions, and disappears, withdraws, into a meditation. He is quiet and seems to be living in a world all his own. But it is the quiet that masks an inner violence; the calm exterior of a man who is constantly dominating himself, disciplining his emotions. But suddenly a smile, a quick movement of his very sensitive long hands will reveal a hidden warmth and humour. In his youth, he liked to box, to participate in bicycle races. Now he satisfies this need for physical exertion in long walks on the beach or in the countryside. Sometimes he rides on his motor bicycle, and in his garage stands the latest sports car convertible—handmade in Italy.

He insists that one should go to Varengeville to visit the marine cemetery and its church. There we understand how much Braque has absorbed the countryside around him. The small twelfth-century church, built right above the steep cliffs that dominate the northern beaches of France, and the cemetery with its hundred tombs and crosses are in harmony with Braque's colours. The church is grey, the cemetery crosses of white marble or black wrought iron, with here and there small bright accents of living and artificial flowers. The steel-grey expanse of northern pebbles on the beach, overcast with the shadows of the high cliffs, creates the black dominant of Braque's marines.

Braque likes to have in his studio quick nature notations, immediate sources of reference to nature, and the Norman countryside around him is rich in inspirational substance. There is no flatness and no eye-dulling monotony. All is contrast and variety. The shrubbery, the vales and trees that surround his house, the narrow winding roads with their small cottages, contrasting with the deep high cliffs of the beach, the sea-colour, the fog and haze over distant beaches; the pebbles, the weeds, the shells, the crabs, contrasting with the cows, the grass, the birds, the fruit trees of this rich Norman country are constant stimulation to the mind and to a painter's eye. Here life has a timeless serenity which our civilization seems to have overlooked. One can still go and eat pink, freshly-caught shrimp in hotels reminiscent of Proust with their vacationing Parisians dressed in blue blazers and white flannels. There is no desire to enjoy quickly, to squeeze hastily the last ounce out of life. And the sumptuous calm of this countryside makes one understand why living as Braque does in France, there is an easy communion between the artist and the life surrounding him.



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IS THERE A NEW KIND OF COURAGE?

(Continued from page 172)

betrayed her. During an attack she could sit quietly in a chair, outwardly serene, but she was unable to move because her knees had taken on a life of their own and were rapping together.

And yet the demands of modern war are met. Men find the strength in themselves to stand up to what was once thought unendurable.

How is this courage found? First of all there is now a frank acceptance of the existence of fear. Commanders know their men are going to feel fear and consider it as part of their duty to teach their men to meet fear, manage it, and overcome it. A General of the British Army contrasted the attitude today with that in the officers' mess of his regiment in World War I. It was then, he said, considered indecent to admit that such a feeling as fear existed. To feel fear was put on the same level as cheating at cards. When a man felt fear, "and of course all did," he buried his feeling out of sight, stamped it down and covered it up to emerge in the form of nightmares or what was loosely called "shell shock." How infinitely better, said the General, was the modern method when instead of pretending fear did not exist, men were taught to look it in the face and master it.

There is, however, an important distinction to be made. To feel fear is not the same thing as being a coward. Fear is not cowardice. Cowardice is behaviour, the way a man acts, not how he feels. In the words of Lord Moran, the great expert on military psychology, "Fear, even when morbid, is not cowardice. That is a label we reserve for something a man does. What passes through his mind is his own affair."

Having then accepted fear and looked it in the face, having realized fear is not something we can dodge or something we can hope never to feel—what can we do about it? Fear can be conquered through will power. Courage is will power. What we have to do is to build up our wills to be strong enough to resist fear.

As the type of soldier has changed, as modern war has replaced the bullnecked warrior able to cleave a man at a stroke, with the intelligent sensitive man—"Why, he wears glasses," exclaimed a school boy in surprise at seeing one of the heroes of the French resistance—so the soldier has become the kind of man who can train his will. The best equipment for fighting fear is self-respect. To show cowardice is shaming, but the intelligent man does not want merely not to fail before other people, he does not want to fail before himself. Such a man carries a standard of conduct within himself which he is always trying to fulfill.

"Why did you not run away?" a young officer was asked. He had been trapped by an overwhelming number of Chinese at the beginning of the battle of the Imjin River, and unless he chose to retreat death seemed certain. "Because life would not have been worth living," he replied. The man with a moral standard has found something stronger than the fear of death.

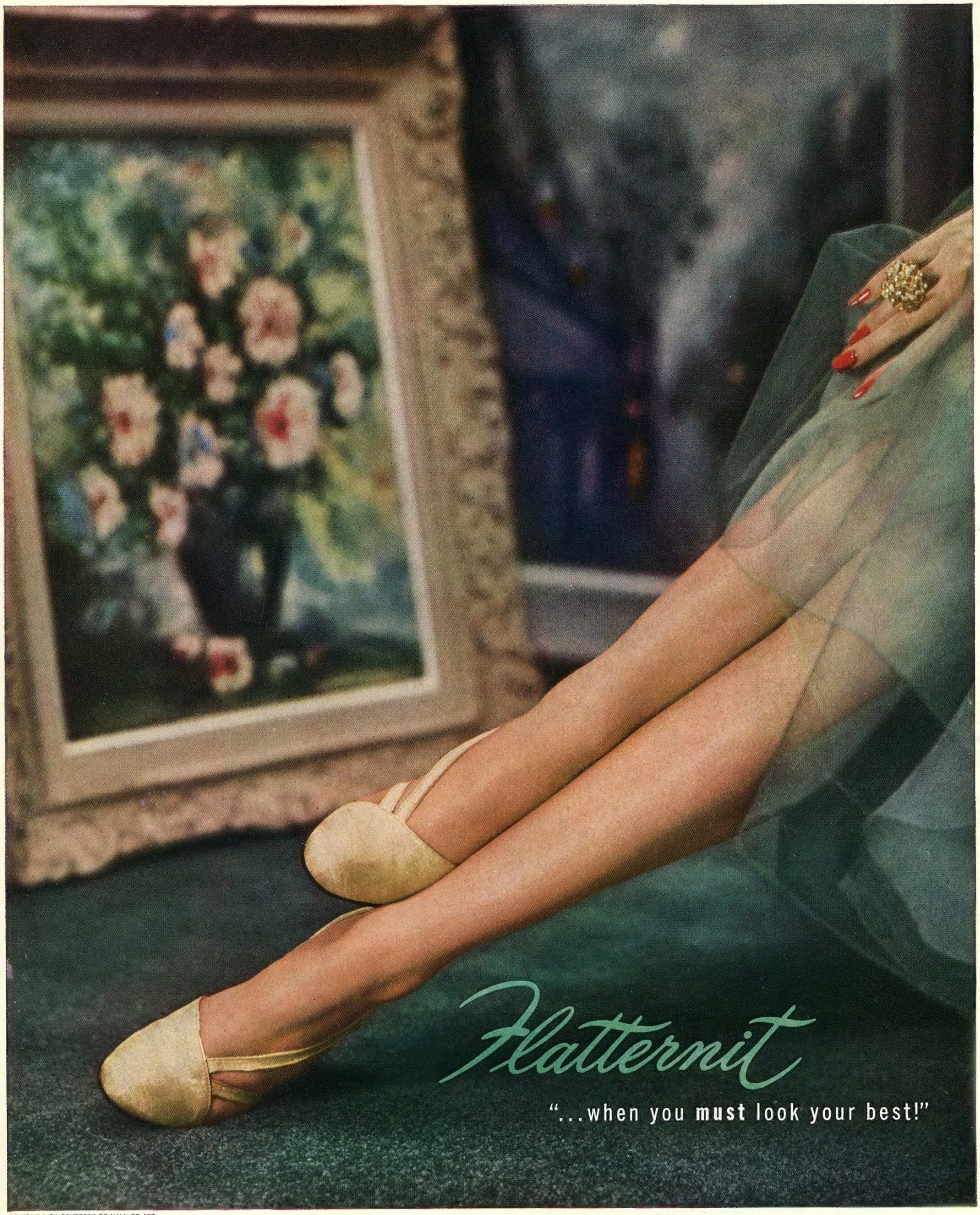
To find courage to meet the demands of modern war a man must look within himself. The man of good character proves the man of good courage. The old recipes will not work. Lack of imagination, boldness, will not carry him through. He will find that what helps him are moral qualities. He will find that he can condition himself to look facts in the face and accept them, however ghastly those facts may be, that he can teach his reason to remind him that safety may be bought at too high a price—that there are worse things than death. He may never be able to control his feelings but he can learn to control his behaviour. Courage is will power.

VOGUE—OCTOBER 15

How three smart women dress for country-city lives



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